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A P O L L O

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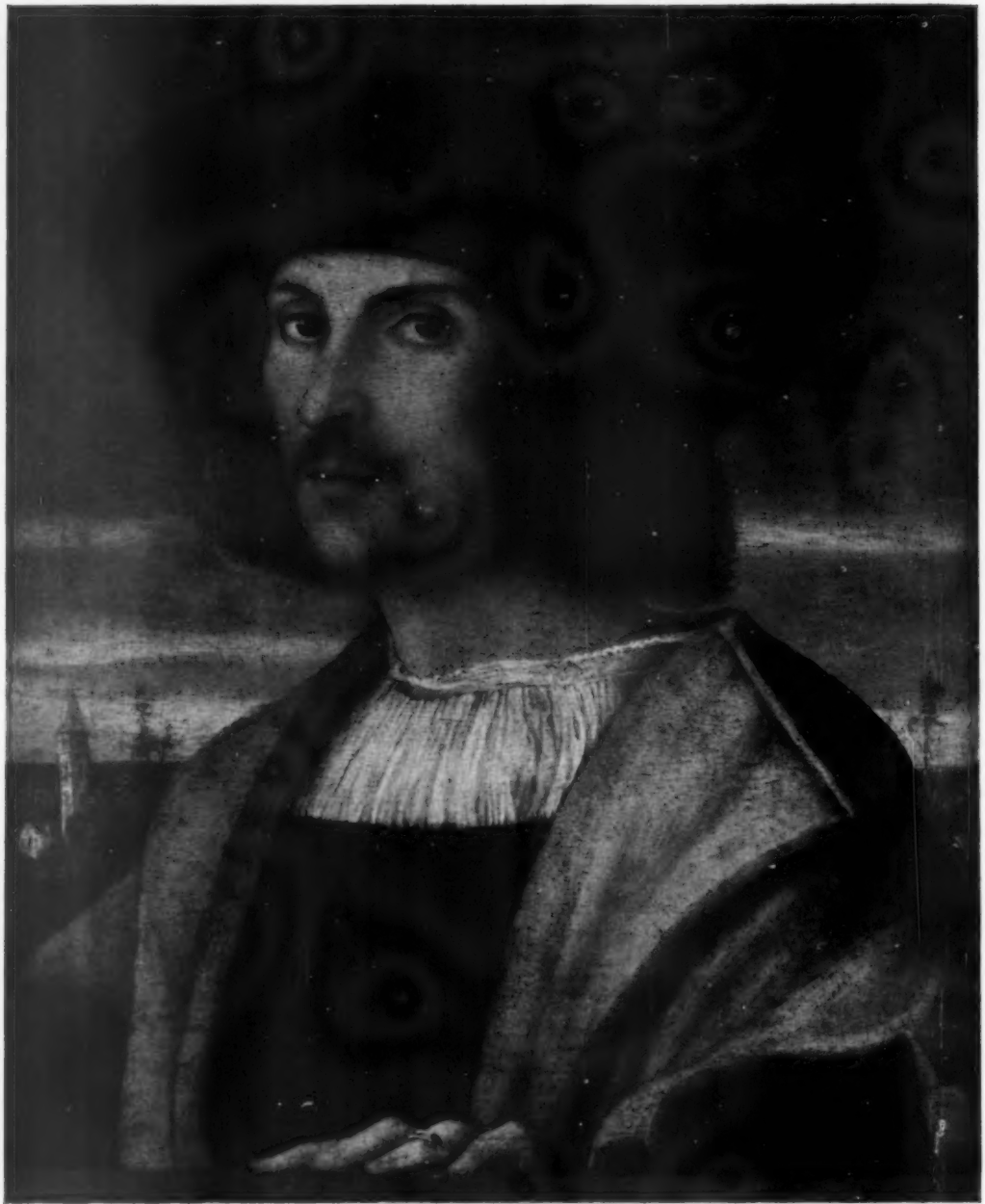
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PORTRAIT OF A MAN

By Benedetto Diana (active 1482-1525)

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(See page 179)

VISCOUNT ROTHERMERE'S GIFTS OF PLATE TO THE MIDDLE TEMPLE

BY E. ALFRED JONES

THE Middle Temple is not alone in its sacrifice of old plate in times of national stress or in conforming to changes of fashion by melting treasures and having them remade into other forms. The other Inns of Court—the Inner Temple, Gray's Inn and Lincoln's Inn, not to say the Colleges of Oxford and Cambridge and the old Livery Companies—have likewise suffered heavy losses from these causes. Rich as was this Inn in precious plate in earlier times, it cannot now boast the possession of anything earlier than the reign of Charles II. Of this luxurious period it is the fortunate owner of several vessels of rare interest not only in the history of the art of the goldsmith, but also in the association of the Inn itself with generous and loyal donors, including three great standing cups given by Sir Robert Henley, Henry Barker, and Sir Edmund Saunders, and Sir Robert Offley's rosewater ewer and basin, all of which are illustrated in "Master Worsley's Book," by A. R. Ingpen, 1910.

This historic Inn has been enriched recently with several valuable pieces of Elizabethan and Jacobean plate by an honorary Bench, Viscount Rothermere. First in date is a rare silver-gilt standing salt of cylindrical form, surmounted by the figure of a child holding a staff and a shield and standing on a vase-shaped pedestal supported by three scrolls. The exuberant decoration is characteristic of Elizabethan goldsmiths' work, consisting as it does of three human heads in high relief within cartouches separated by fruit on the

cover; large rosettes, fluting and beading; and on the drum three heads in relief within scrolled-strap cartouches, flat straps, fruit and other ornament. On the wide base are three more heads in cartouches, fruit and oval ornaments, all in relief (Fig. I). It was made by a London goldsmith in 1565-6, using as

his distinctive mark a pelican with wings expanded, as illustrated in Sir C. J. Jackson's well-known book on marks, and the weight is 13 oz. 4 dwts. Here it may be said that in consequence of the irretrievable loss of the records of goldsmiths' marks before 1697, the names of the makers of the plate in this article cannot be identified. The piece was sold at Christie's on February 15th, 1933, and is illustrated in the catalogue.

This salt recalls the old legend that "sitting below the salt" is a mark of social inferiority, arising from the custom of reserving the more precious salts with the other more costly plate for the high tables in the halls of princes, colleges, and corporations, as well as the Inns of Courts.

Seven years later a different vessel was completed in another London goldsmith's workshop: a tazza-shaped cup with a shallow bowl, engraved on the inside edge with conventional straps enclosing arabesques and enriched in the centre with a female bust in relief within a beaded circle (Fig. II).

Such vessels would seem to have been introduced by Elizabethan goldsmiths as cups for wine, and not improbably inspired in their shape by the elegant Venetian glasses, or by the silver-gilt cups of this form wrought at



Fig. II. TAZZA-SHAPED CUP, 1572-3. Height 4½ in., diameter 5½ in.

APOLLO



Fig. 1. SILVER-GILT SALT, 1565-6. Height 8½ in., diameter 4 in.

VISCOUNT ROTHERMERE'S GIFTS OF PLATE TO THE MIDDLE TEMPLE



Fig. III. ROSEWATER BASIN, 1596-7. Diameter 16½ in., height 2½ in.

Augsburg and Nuremberg, of which there are many specimens in the Pitti Palace at Florence, for long attributed to Benvenuto Cellini. Their vogue in England was at its height between about 1560 and 1590, though one or two of the reign of James I are in existence. A few have been given by pious parishioners from their family possessions for sacred use in churches. Of these a notable example of the year 1570-71 is in the little church of St. Gredifael, at Penmynydd in Anglesey, and according to an old tradition was part of the plate of a descendant of the ancient Welsh house of Penmynydd, whence sprang the Tudor sovereigns of England. Another, in the Cornish church of St. Mabe, was made by a London goldsmith in 1577-78 and differs but slightly in the decoration from Lord Rothermere's. The only known pair of cups of this form were made in 1582-83, and belonged to

the Corporation of Boston, by whom they were sold at auction some years ago for the large sum of £2,900, and crossed the Atlantic with other municipal treasures of this ancient and historic Lincolnshire town. A conspicuous feature of these cups is the human bust in the centre. One typical example, dated 1573-74, was sold by Sir John Ramsden at Christie's on June 26th, 1930, and is illustrated in the catalogue.

A third Elizabethan piece is a great rosewater basin of the year 1596-97, measuring 16½ inches in diameter and weighing 51 ounces (Fig. III). Characteristic of the formal decoration of these sumptuous vessels are the oval strap panels of dolphins disporting themselves and the clusters of fruit, all worked in high relief, and the engraved demi-figures holding cornucopie, scrolls, snails, serpents, grotesque masks, insects and dolphins and large scrolled



Fig. IV. GREAT STANDING CUP, 1610-1. Height 29 in.

and foliated ornaments. In the centre is a high pedestal, originally embellished in all probability with the enamelled or engraved arms of the first owner. When it first passed from the hands of its creator, the basin was doubtless accompanied by a tall and graceful ewer which stood in the centre in the manner of several well-known Elizabethan, Jacobean and Stuart pairs, including Sir Robert Offley's, already

mentioned. Panels of dolphins as displayed on this basin were much favoured by London goldsmiths, especially between 1580 and 1620, and recall the fact that much of the Elizabethan conventional ornament was continued unbroken by their Jacobean successors, just as the Elizabethan tradition in literature was extended for some years into the reign of James I. The ceremonial use of such vessels was not unfamiliar to Shakespeare :

Let one attend with a silver bason
Full of rose-water and bestrew'd with flowers ;
Another bear the ewer, the third a diaper.

Taming of the Shrew, Act II, Scene I.

A XVth century treatise, called "For to serve a Lord," describes the manner of using silver ewers and basins thus :

"The principall servitours moste take in ij handys basyns and ewers and towell . . . to serve water with the principal basyn and ewer, unto the principall soverayne, ij principal servitours to hold the towell under the basyn in lengt before the soverayne and after that the soverayne hath washe, to geve thenne water unto such as ben ordeyned to sit at the soverayneis messe."

Not only rosewater and plain water were used in these vessels but also in later times orange water, as shown in the following instructions to a butler in 1670 :

"And in the bason of water you send in to wash the hands or fingers of noble persons, you must put in some Orange flower water, which is very rare and very pleasant."

The earliest complete English ewer and basin are of the reign of Henry VIII, of the year 1545-46 to be precise, and were a gift with other priceless plate and manuscripts in 1570 to Corpus Christi College, Cambridge, by its distinguished *alumnus*, Matthew Parker, first Archbishop of Canterbury after the Reformation. In form this unique ewer is different from any other in existence to-day.

By Lord Rothermere's noble gift, the Middle Temple has been enriched with one of the finest, and certainly one of the most impressive in size and height, "steeple" cups now in existence, measuring in height no less than 29 inches. The nearest in size known to the writer is one in the Kremlin in Moscow, but this has lost its "steeple." Little is known of the past history of this princely cup, except that it was once in the possession of

VISCOUNT ROTHERMERE'S GIFTS OF PLATE TO THE MIDDLE TEMPLE



Fig. V. (a) SPICE BOX, PLAIN SIDES, 1604-5. (b) SPICE BOX, DECORATED SIDES, 1598-9

Sir Henry Carew, Bart., of Haccombe, Co. Devon—a baronetcy created in 1661. The "steeple" finial, resting on three cast brackets with grotesque heads, is crowned by a cast figure in Roman dress holding a flat oval disc and a spear and standing on a globe supported by four scroll ornaments with helmeted heads. The decoration of the cover and body consists mainly of pears and flowers in low relief, separated by engraved laurel bands. At the top of the cup is a small plain shield intended for arms or initials but never occupied. An embossed laurel band encircles the lower part, below which are vertical acanthus leaves—a popular feature of Jacobean cups—divided by small rosettes on tall stems on a matted ground. Supporting the cup is a short plain baluster stem with three cast ornamental brackets and a high bell-shaped foot, which is enriched with acanthus leaves, small rosettes and scales, the edges having an ovolo moulding and small acanthus leaves in relief (Fig. IV). This great cup, which was perhaps made expressly for some person of quality, weighs 61 oz. 12 dwts., and was made in London in 1610-11 by a goldsmith bearing the initials HC, said to be Henry Cheshire, but in the absence of the old records of makers' marks at Goldsmiths Hall, mentioned earlier in this article, this must be regarded as conjectural.

"Steeple" cups, so called from their finials, are purely English in conception, and, unlike many other forms of cups, were never

made on the Continent. So far, no specimen has been recorded earlier than 1599, the date of one in a church in Kent, and of another in a Devonshire church. But the period of their greatest popularity, judging from the dated examples, was between 1604 and 1615. The partiality said to have been shown by James I for this kind of cup may have prompted the Inner Temple and the Middle Temple to unite in presenting him in 1609 with one of solid gold—long since consigned to the melting pot with other priceless royal plate. This gold cup is appropriately described as "adorned with a fabric fashioned like a pyramid, whereon standeth the statue of a military person leaning with the left hand upon a Roman fashioned shield or target."

The taste for "steeple" cups virtually died out with James I, though here and there one of the reign of Charles I may be seen. The remarkable collection of historic English plate in the Kremlin, which is unmatched in some respects in England itself, is richer in these cups than any other. One was a gift to the Tsar Alexis by the Archimandrite and other dwellers in the monastery of the Nativity at Vladimir. Second in numbers to this Imperial collection is Cambridge, where there are six of great interest, dating from 1607-08 to 1628-29 at Trinity Hall and Corpus Christi (two), Christ's, Emmanuel and Sidney Sussex Colleges, while there is only one (1610-11) at Oxford, belonging to Brasenose College.

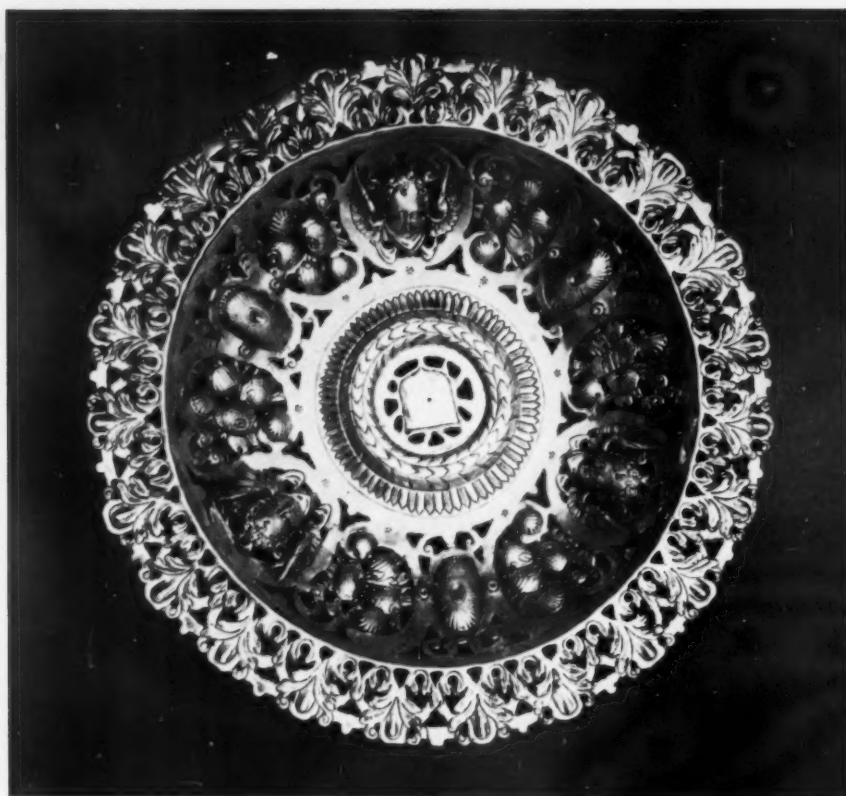


Fig. VI. FRUIT DISH, 1619-20. Diameter 12½ in., height 4 in.

Among the curious pieces of Elizabethan and Jacobean plate none are more interesting than the shell-shaped spice boxes, like those in Lord Rothermere's gift. Although five were shown in the memorable exhibition of Old English Plate at Seaford House in 1929, dated 1602-03, 1609-10, 1610-11, 1613-14, and 1619-20, they are scarce to-day. Lord Rothermere had acquired two. The first was made in 1598-99 and came from the old family plate of Captain Bethell, who exhibited it at Sir Philip Sassoon's house in Park Lane in 1929 (No. 247, Plate VII, in the catalogue). It is of silver-gilt and is decorated on the sides with panels of scrolls and rosettes in low relief. The second is plainer and was made in 1604-05 by a London goldsmith using as his distinctive mark the initials T I with a large star below, in a plain shield, evidently a specialist in these boxes, for no fewer than three of the five boxes at Seaford House were from his workshop. One of these, dated 1609-10, was exhibited by Lord Hotham and

according to family tradition it was part of a service of plate sent out to Hull by Sir John Hotham, first baronet, to Charles I when the King appeared before the town and summoned it to surrender. Both boxes rest on shell feet and are illustrated here (Fig. V).

The sixth of Lord Rothermere's generous gifts is a fruit dish of exceeding rarity dating from the reign of James I. As will be seen from the illustration (Fig. VI), it is pierced and decorated with three cherubs' heads in plain circular panels, separated by clusters of fruit and three large oval bosses and plain scrolls. On the edge are acanthus leaves and piercing, while the short foot is pierced with Jacobean flat straps, divided by scales. It has certain features in common with a dish of the date 1615-16, particularly in the shield, in the pierced centre and in the large scrolls in the depression, which is illustrated (Fig. 224) in Sir C. J. Jackson's "History of English Plate." The original weight is marked on the dish, 19 oz. 15 dwts.

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HIS MAJESTY THE EMPEROR HEILE SELASSIE SEES AN AEROPLANE
FOR THE FIRST TIME

From the original Abyssinian Paintings in the Collection of
MR. GEOFFREY HARMSWORTH

ART IN ABYSSINIA

A TOPICAL NOTE

WE are able to publish in this issue, through the courtesy of Mr. Geoffrey Harmsworth, three interesting examples of Abyssinian native painting, which, in view of the unsettled state of affairs in that remote part of the world, will command particular interest at the present time. Mr. Harmsworth has recently returned from a visit to the Emperor Heile Selassie, at Addis Ababa, and he has brought home with him a number of unusual works of art, including not only native paintings but also specimens of the silversmith's and goldsmith's craft. A glance at the accompanying plates will immediately impress the reader that here we are confronted with something not only unusual but of some artistic merit.

In the coloured plate entitled *His Majesty the Emperor Heile Selassie sees an aeroplane for the first time*; the Imperial figure is seen seated on velvet cushions under the *parasol rouge*, surrounded by the great officers of state and members of the Royal body-guard. The puzzled look on the Royal countenance recalls the story of the Mad Mullah of Somaliland, who, when about to be bombed in his fortress by six R.A.F. aeroplanes, mistook them for chariots from Allah coming to take him to Heaven. Accordingly he donned his finest raiment and awaited the Celestial Messengers seated under his white state canopy. Narrowly escaping with his life he remarked to one of his followers: "I did not mind the birds. They cannot hurt me. Their droppings fell on the top of my white canopy, but could not touch me." It was the "birds," however, that finally destroyed the power of the Mullah, although it was common or garden influenza

that killed the man who had been a thorn in the side of the British Empire for twenty-one years.

There is a natural sense of colour and draftsmanship about this painting which one does not expect to find in the work of an untrained artist. Painting in Abyssinia is an hereditary craft, passed on from father to son, and owes much to the patronage of the Church.



MADONNA, from the original Abyssinian painting in the Collection of Mr. Geoffrey Harmsworth

The churches and monasteries of Abyssinia are filled with paintings by native artists, a large number of these being representations of St. George, the patron saint of Abyssinia.

Their religious paintings, more especially those representing the Madonna, of which one example is here reproduced, may appear merely crude to our eyes, but it is interesting to note in them lingering memories of Byzantine Art and even affinities with the design of Renaissance Madonnas. It is unfortunate that only a few of the old paintings remain in the Abyssinian churches, the custom being to replace the old ones by new ones as soon as the old ones show signs of wear. It is regrettable, too, that in some cases, so we are informed by Mr. Harmsworth, the old paintings

are being replaced by ugly modern oleographs of inferior Continental pictures.

However, the Abyssinian artist to-day manages to eke out a modest livelihood by painting lay subjects as well as religious ones. These appear to follow a conventional pattern, and the favourite subjects are the legend of the Queen of Sheba and King Solomon (from whom the Emperor Heile Selassie is traditionally descended), the Battle of Magdala (reproduced on next page) and the Battle of Adowa. The latter subject, however, has, by Imperial decree, been forbidden to be painted in future

for fear of further inflaming Italian feeling against Abyssinia.

The quaintness of the aeroplane painting is equalled by the realism of the representation of the surrender of the Emperor Theodore at Magdala. The defeated Lion of Judah is seen in the act of taking his life (in death, as in life, seated beneath the *parasol rouge*), while General Napier is depicted on the right at least three times life size.

The fact that General Napier used elephants to transport his heavy artillery has always impressed the mind of the Abyssinian, and he still firmly believes that an Englishman never goes to war unless accompanied by his favourite elephant.

In a brief note on the art of the oldest Black Empire in the world it is interesting to have this opportunity of studying three typical examples of that art, an art which has remained unchanged for nearly two thousand years.



THE BATTLE OF MAGDALA

From the original Abyssinian painting in the Collection of Mr. Geoffrey Harmsworth

THE ANTIQUE DEALERS' FAIR AND EXHIBITION

AN INTRODUCTION BY THE EDITOR

IN introducing the second Antique Dealers' Fair and Exhibition to the readers of *Apollo*, I would like to enlarge a little upon a remark made by a previous writer on the subject of the first fair.

"The principal aim, broadly speaking," he wrote, "is a commercial one; to encourage and to stimulate the taste for the things of the past, in the furnishing and beautifying of the home. It has been said that he who talks 'antiques' is really preaching only to the converted; but is this really so? Are no proselytes to be made, in these days of stress?"

Now these days of stress are still with us, but to call the principal aim of these fairs and exhibitions a commercial one is a rather one-sided statement. It is obvious, of course, that a dealer's "principal aim" is a deal; but can he claim any support from the public on that ground? In other words, are the public to support antique dealers mainly on the grounds that they, poor fellows, must live? Might not the public in that case, say, quote the famous French retort: "*Je n'en vois pas la nécessité.*" Everyone wishes and hopes, of course, that the antique dealers, like the rest of us, may live and flourish because flourishing commerce is good for all of us. But it is equally certain that they deserve the support of the public only if they give us something in return for our money, something of real value. This is where I think the general outlook towards *antiques* and, in fact, towards art in general needs a little reconsidering.

It is the peculiarity of "antiques" in common with other works of art that these highest values are not at all *real*; they are *ideal*. The real value of a Chippendale chair is that it is a chair, but the ideal value is that it was designed by Chippendale. If you are physically tired and want to sit down anything with a seat and four, or even three, legs will serve your purpose; but if you are mentally tired and need a rest the late Thomas

Chippendale may, perchance, meet your needs more successfully, even though his designs are in the opinion of some "overwrought."

Now a writer in the August number of *Apollo* has dealt with the difficult problem of "Collecting as an Investment," and, of course, that aspect of collecting is important, but it has always seemed to me, shall I say, a not quite logical one.

If you said to a friend of yours about to light his Ramon Allones, after a good dinner and a drop of 1842 Cognac: Do you think you have made a good investment with your cigars and your brandy? He would probably think his brandy had affected you, though in the end he might say: But I do not buy my cigars as an investment; I buy them for the pleasure they give me! In other words, he does not dream of making money out of his pleasure. Why then should he expect to make money out of his antiques, he not being a dealer. Is it not being a little greedy: wanting to eat your cake and have it, too?

It is, however, a curious fact that those collectors have generally made the best investment in the end who have been guided like our cigar connoisseur by pure enjoyment.

Consider also this other point. Questions of deliberate fraud apart, and these antique dealers have banded themselves together in order to eliminate that danger as far as possible, the collector who is guided solely by his pleasure can never be "done." He buys what he likes because he likes it and because his purse permits it. In that respect he is probably much more moral than many of the original owners of what are now *antiques*. The Kings, the Popes and Princes of old spent, we know, recklessly not only their own but the people's wealth in the patronage of art. The truth, of course, is that art and money are always apt to fall out with one another, because one cannot estimate ideal pleasures in the terms of currencies.

So much for the commercial principle. But now what about art? Every dealer worthy of his salt can tell the would-be purchaser all he wants to know, or if not all at least a great deal as to the nature, the rarity and the money value of a given object as it stands at the time; he can tell him little or nothing of its art value, because the pleasure we derive from a work of art is a purely personal one. Moreover, even if it were possible to analyse and estimate art values on an objective and scientific basis as some aestheticians try to do there still remains the question of associative values, and these, in reference to antiques, are especially strong. There is of course fashion, even in antiques, but on the whole we cannot easily account for the fact that one collector prefers, say, pottery, another porcelain, a third the Queen Anne period generally, a fourth the Early Victorian period which is just approaching the dignity of "antiquity."

And largely because of this the antique dealer renders a service to the public. Both valuables and unconsidered trifles of past periods, things which in the ordinary course of events might slumber forgotten in lumber-rooms, or would be negligently destroyed are saved by him, appreciated, classified and evaluated. He attends auctions and his eye discovers beauties and values unseen by the inexperienced, and so in the end he provides the collector with sources of pleasure which otherwise would be silted up and forgotten. It is for this reason that he deserves our patronage and support.

But here I would like to find fault with many of the dealers. They seem so very grand in their galleries, so very impressive with their language that the ordinary mortal who has perhaps a number of ten-pound or even hundred-pound notes to spare feels that he dare not attempt to become a collector. The newspapers with their large-type reports of *colossal* figures occasionally realised in the sale-room still further add to his diffidence, and so he either makes the risky attempt to *invest* his money in antiques about which he knows little or nothing, or still more likely he gives up the attempt to become a collector altogether and *wastes* his money on pleasures that vanish on the day after. The "Fair" is a step in the right direction. An attempt to meet the public on genial terms.

There can be no doubt that for most of us certain forms of art, including *antiques*, mean a way of escape from life. They provide a respite from its strains and stresses which are to-day perhaps greater, especially on the mental plane, than they have ever been. But I personally deprecate the habit of placing works of contemporary art in opposition to antiques. Both provide means of escape and the preference of one or the other is a matter of temperament. On the other hand, contemporary art is something like a landscape in the new world, in parts of Canada, Australia or New Zealand which for all their beauty lack human association, whereas antiques whatever else they may be are primarily repositories of associations—and that is their great attraction. The collector who only esteems price, rarity or even purely *aesthetical* values has only captured half the charms of antiques.

This antique dealers' fair and exhibition has made one hundred years of age the defining limit of their exhibits in which all articles are over one hundred years old. Actually such limitation might be arbitrary—only the other day a pair of carriage lamps such I remember to have seen on ancient "growlers" was proudly pointed out to me by mine host of an "old" inn occupied by a modern "Roadhouse," as a "genuine antique"—it might, I say, be arbitrary were it not for the fact that a hundred years gives the object time to acquire that associative value which is often as dear to the true collector as its purely *aesthetical* merit.

Here again is a point that should be remembered. When a few years ago we had a Victorian exhibition one was struck by the fact that many objects which in the absolute sense seemed ridiculous, such as, for example, coal-scuttles decorated with landscapes, acquired significance and even *aesthetical* values in the association with other objects of their time and place; they belonged to and helped to recapture the rhythm of the period. To recapture the rhythm of an age, to associate with each work of art the ideas which gave it birth rather than with the momentarily prevailing taste or fashion of the day that after all is the right way of looking at "antiques," and happily the works of art which are germane to that standpoint are by no means confined only to pearls of great price.

FURNITURE AT THE ANTIQUE DEALERS' FAIR

BY R. W. SYMONDS



Fig. I. THREE CARVED OAK GOTHIC ROUNDELS. Period of Henry VIII
(In the possession of Hubert Gould)

THE deep-rooted appreciation that exists to-day for old English furniture has a definite logical basis. No other furniture, either reproduction or modern, is obtainable that possesses so high a level of design, that has the same original quality in its craftsmanship, and that is constructed of a similar high quality material.

English furniture of the XVIth, XVIIth and XVIIIth centuries belonged to a tradition—a tradition in which the design was subordinate to a universal style. The design was also affected by the construction which in turn was ruled by the material and the method of construction, *i.e.*, hand-work. Other factors were the cost of labour and material; the former being cheap and the latter costly. Timber for making furniture of good quality was not indigenous to England, and the transportation from foreign parts naturally increased its cost. All these factors have left their impress on old English furniture, which are easily discernible to those who have an understanding of the subject.

Modern reproductions, or any work of which the design is purely imitative of a past style, cannot possess an æsthetic significance. It will be economically and æsthetically false to the age in which it is made.

In the XVIIth and XVIIIth centuries furniture was ornamented with carving, marquetry or inlay; mouldings were hand-wrought, whilst in respect to walnut furniture they were cross-banded. These processes necessitated long hours of labour if the work was to be well done. There existed no labour-saving devices, no machines, as the cheapness of labour and other considerations ruled out the necessity for the invention of such.

To give some idea of the cost of labour in the XVIIth and XVIIIth centuries, "handicraft tradesmen" (*i.e.*, carpenters, joiners, and bricklayers) in the year 1678 received 2s. 6d. per day.¹ A cabinet-maker and

chair-maker in 1731 worked thirteen hours a day, from six in the morning until seven at night.² To-day the average rate of pay for a cabinet-maker is 1s. 8d. per hour. The difference between the two rates of wages is, of course, largely nominal, but undoubtedly there is a difference in real wages as well.



Fig. II. LABEL ATTACHED TO WALNUT CABINET
Fig. X. (In the possession of Pratt Son & Sons)

To endeavour to imitate to-day craftsmanship originally produced under such economic conditions of labour can only result either in the quality being much inferior to the original or the cost being prohibitive. In this last respect even if modern craftsmanship is of the highest order it will lack the inspiration of the original work. The eye and hand of the old craftsman

¹ A discourse shewing the great advantages that New-Buildings, and the Enlarging of Towns and Cities Do bring to a Nation. London, 1678.

² Daily Advertiser, March 30th, 1731.

A P O L L O



Fig. XI. A PAIR OF WALNUT CARD TABLES. Circa 1745. (*In the possession of Mallett & Son*)
Fig. XII. TWO CHAIRS FROM A SET OF EIGHT WITH ORIGINAL NEEDLEWORK COVERING. Circa 1760
(*In the possession of Kent Gallery Ltd.*)

FURNITURE AT THE ANTIQUE DEALERS' FAIR

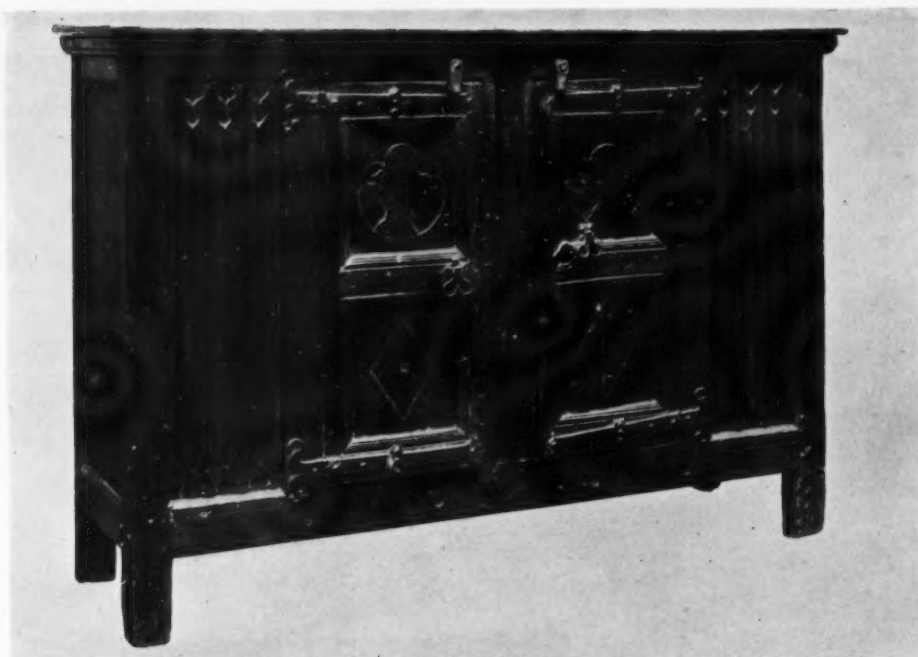


Fig. III. A XVTH CENTURY OAK GOTHIC HUTCH (In the possession of S. W. Wolsey)

were guided by a traditional sense, which caused him to carry out his work in a particular manner, thus endowing a piece of furniture with an original quality. The modern workman possesses no such sensibility; his hand imitates only what his eye sees, and in consequence his work lacks spontaneity. For these reasons modern reproductions must always show the absence of the quality of design and craftsmanship of old furniture, to which they are in no way comparable. People who consider that because the uninitiated cannot tell the difference between the genuine piece and a reproduction, should remember that the modern piece is purely a commercial article and nothing more. Whereas the old piece (also once a commercial article) is an original æsthetic work because it belongs to a period when design and craftsmanship were under the dictation of the English tradition, which unfortunately to-day no longer exists as regards the crafts of England.

One other outstanding difference between the genuine piece and the reproduction is the polished surface of the wood. In the late XVIIth and XVIIIth centuries the polishing of furniture was a long and tedious process, which resulted in the polishing being of the finest quality. No such methods are employed in the modern cabinet-maker's shop, where the cost of the work calculated in hours of the polisher's time is of primary importance. Reproductions are polished in a manner so as to assimilate the patinated surface of the old piece. But the difference between the imitation and the genuine article remains obvious, except in the case of "faked" furniture, when more care and time are taken over the polishing and toning of the wood so as to obtain a closer resemblance to genuine patina.

The patinated surface of old furniture, brought about by handling and domestic polishing over a long period of years, is a factor of paramount importance to many collectors. This outlook is unquestionably correct, as whatever wood a piece is made of, its appearance is greatly enhanced if its surface has a bronze-like lustre and its colour is mellowed by many years of exposure to light and sun. Patina cannot make up for bad design, however, but to a well-designed piece it gives perfection.

The æsthetic value of old furniture in contrast to that of furniture of modern design, has been within the last three or four years a cause of much contention between the traditionalists and the modernists. The former consider all modern furniture of "packing case design," whilst the latter decry the public appreciation of antique furniture because they contend the design is unsuitable to the age in which we live. The modernist's main criticism, however, is not against antique furniture as such, but against the making of reproductions, and in this he is right.

A genuine Chippendale chair of beautiful design and fine quality craftsmanship is an object that should be universally appreciated and valued because of its high æsthetic merit. In the home of a collector, who can afford to pay the price for its possession, it will be a lasting pleasure to use and contemplate. To reproduce this chair in order to sell at a price which is a twentieth of the value of the original leads nowhere. If the furniture of Mr. Everyman's home is filled with bogus Queen Anne and Chippendale, then no chance is given to the modern designer to create domestic furniture which will be in keeping with the requirements of the present age. In this respect the furniture manufacturer

APOLLO

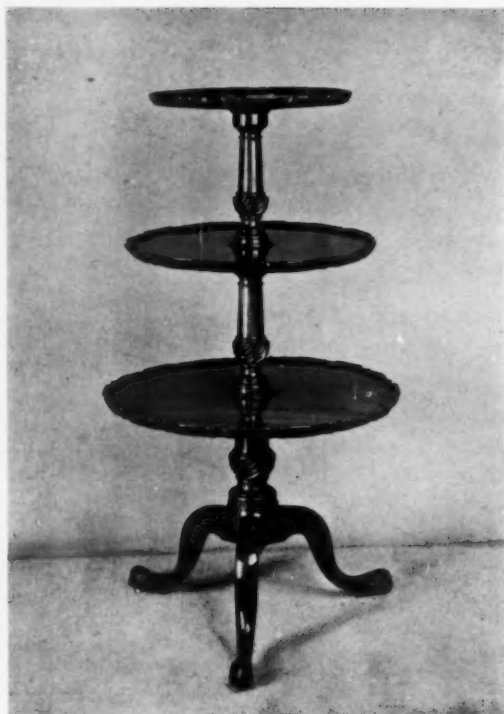


Fig. XIII. A GILT LOOKING GLASS. Circa 1735. (In the possession of Gilbert Walter)

Fig. XIV. A MAHOGANY DUMBWAITER. Temp. Geo. II. (In the possession of Owen Evan-Thomas, Ltd.)

Fig. XV. A MAHOGANY COMMUNE. Circa 1760. (In the possession of Frank Partridge & Sons, Ltd.)

FURNITURE AT THE ANTIQUE DEALERS' FAIR

Right :

Fig. XVIII.

A LACQUER
CABINET

Late XVIIth century

(In the possession of
Lee of Kingston)



Below :

Fig. XIX

A CONSOLE TABLE
WITH EAGLE
SUPPORTS

Circa 1740

(In the possession of
Gregory & Co.)



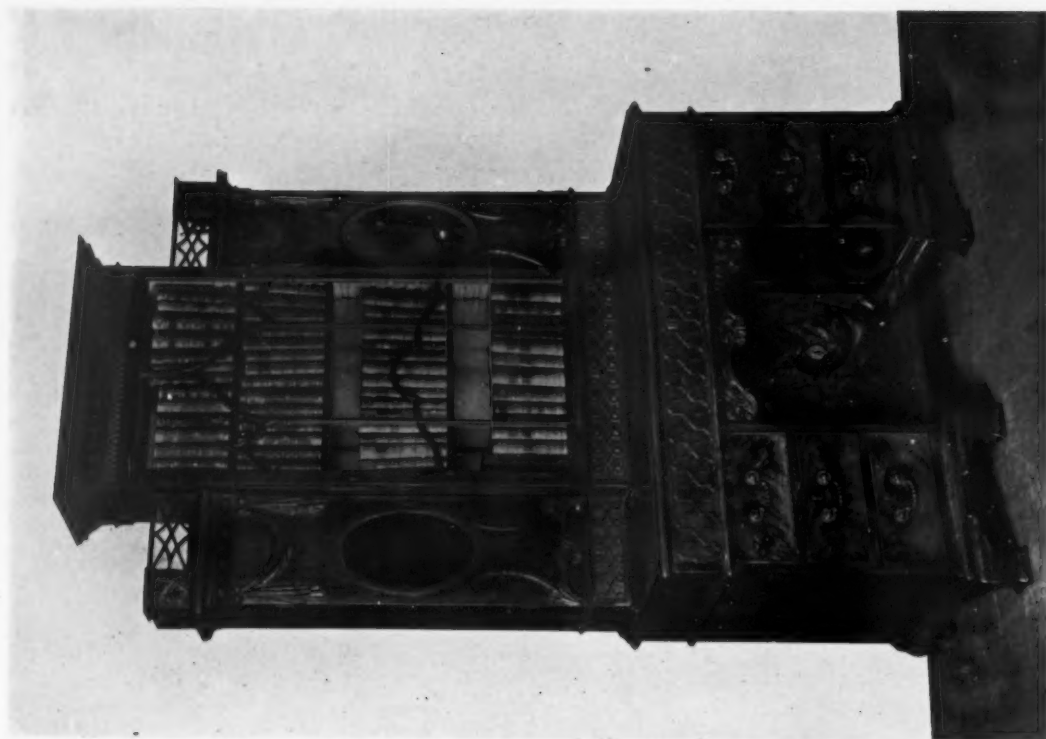


Fig. XVII. A MAHOGANY BOOKCASE AND WRITING DESK
Circa 1760. (In the possession of M. Harris & Sons)

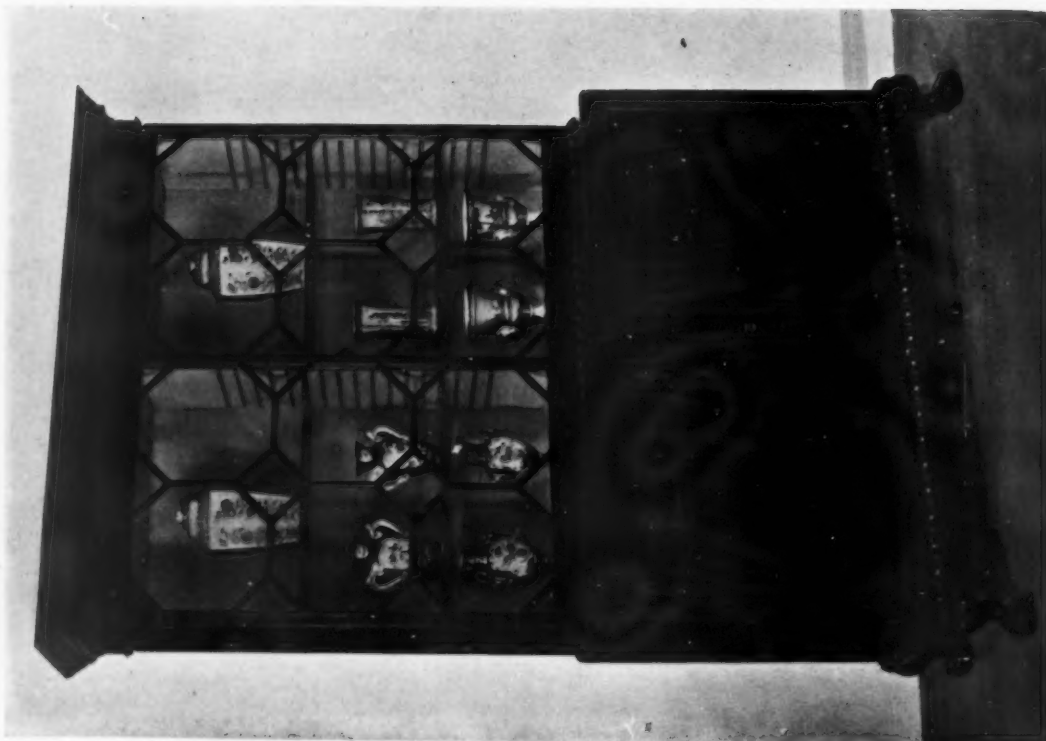


Fig. XVI. A MAHOGANY CHINA CABINET. *Circa 1745*
(In the possession of Stair & Andrew, Ltd.)

FURNITURE AT THE ANTIQUE DEALERS' FAIR

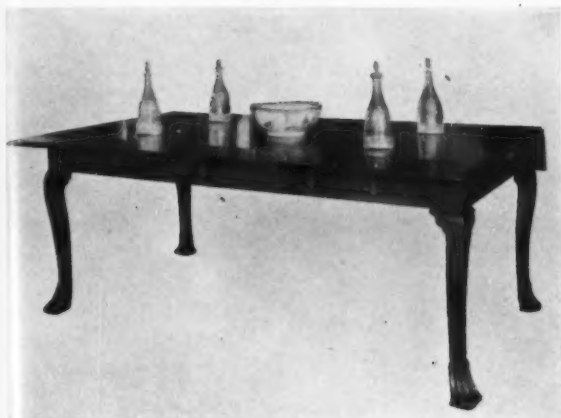


Fig. XX. A MAHOGANY DINING TABLE. Temp. Geo. I.
(In the possession of Gloria Antica)



Fig. XXI. A MAHOGANY SIDE-TABLE. Circa 1750
(In the possession of Hotspur, Ltd.)



Fig. XXII. A MAHOGANY BREAKFAST TABLE. Circa 1755. (In the possession of H. Blairman & Sons)

A P O L L O



Fig. XXIII. A MAHOGANY WINGED BOOKCASE
Circa 1785. (In the possession of Rice & Christy, Ltd.)



Fig. XXIV. A CHIPPENDALE CHAIR. Circa 1765
(In the possession of Stuart & Turner, Ltd.)



Fig. XXV. A MAHOGANY WINGED BOOKCASE
Circa 1800
(In the possession of Arthur Randolph)



Fig. XXVI. AN UPHOLSTERED BACK WALNUT CHAIR. Temp.
Geo. II (In the possession of J. J. Wolff)



Fig. XXVII. A HOOPED BACK CHAIR
Temp. Geo. I
(In the possession of Liberty & Co.)

FURNITURE AT THE ANTIQUE DEALERS' FAIR



Fig. IV. A WALNUT DOUBLE CHEST OF DRAWERS Temp. Geo. I (In the possession of A. G. Lock)

is to blame, for he either makes reproductions of old furniture or copies the shape and ornament of modern Continental furniture. Not realizing that designing is an art and a very difficult one, he has fallen into the error of thinking that anybody who is capable of drawing is also capable of designing. This false economy on the manufacturer's part has resulted in the majority of modern English furniture either taking the form of inferior reproductions of the old, or uninspired copies of French, German, and Swedish furniture. The furniture exhibited at the Exhibition of British Art in Industry at the Royal Academy last winter is ample proof of this latter statement.

During the depression, when economy was an important consideration, many people bought modern furniture which was cheap. If it had been also of good and pleasing design the modernists would have succeeded undoubtedly in obtaining many devotees to their cause. That this modern furniture did not have a permanent appreciation is shown clearly to-day when, with the revival of trade, old English furniture immediately returned again into favour.

This is, therefore, a most opportune time for the Antique Dealers' Fair to be held at Grosvenor House. Prominent amongst the exhibits will be shown many examples of English furniture ranging from the XVIth century to the early XIXth century. This opportunity of being able to view under one roof so large a collection of furniture, which throughout the period of the exhibition will be constantly changing, as examples that are sold will be replaced by others, is one that should be taken the fullest advantage of by the public. To collectors and students such an exhibition should be visited several times, the former to purchase and the

latter to examine and learn. The furniture manufacturer we suggest should also take advantage of this occasion to study but not to copy the furniture made by his predecessors. A sound understanding of the principles of design and construction of old furniture is essential to those who aspire to make the furniture of modern England.

In the following notes on the pieces which are illustrated here and which are on view in the exhibition special reference is made to their design and quality.

The set of five extremely interesting carved roundels (Fig. I), which probably once formed the panels of a hutch, are typical examples of the design and craftsmanship of the XVIth century tradition. The bold treatment depicts to the full how imbued were the designers of this period with a sense of decorative value. The rare example of an oak hutch (Fig. II) belongs also to the XVIth century. The style and rail construction dictates the design; the duality of the design of the doors being overcome by the four strap hinges which are original to the piece.

In considering the walnut furniture illustrated, the bureau bookcase (Fig. VII) with broken arched pediment is an unusual example owing to its early date. Bureaux which date from the XVIIth century have their bureau portion projecting beyond the base with drawers. The walnut cabinet with secretaire drawer (Fig. X) is one of the comparatively few pieces of English furniture of which the name of the maker is known. With regard to this specimen the makers are identified by their label (Fig. II), which is pasted on one of the drawer bottoms. Very little is known to-day of William Old and John Ody. In the *London Daily Post* of April 19th, 1738, the stock in trade of the "late Widow Old" is advertised for sale by auction. As the address on the label—The Castle in St. Paul's Churchyard—is the same as in this



Fig. V. A SMALL WALNUT BUREAU. Circa 1735. (In the possession of J. P. Corhill)

APOLLO

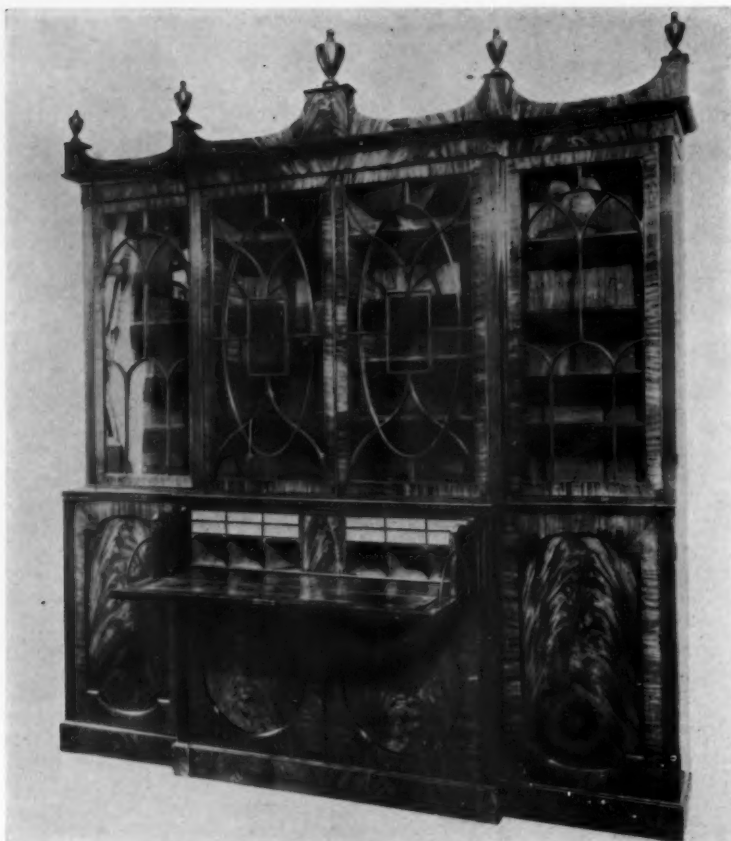
Right :

Fig. XXVIII.

A MAHOGANY
WINGED
BOOKCASE

Circa 1800.

(In the possession of
James Lewis & Son)

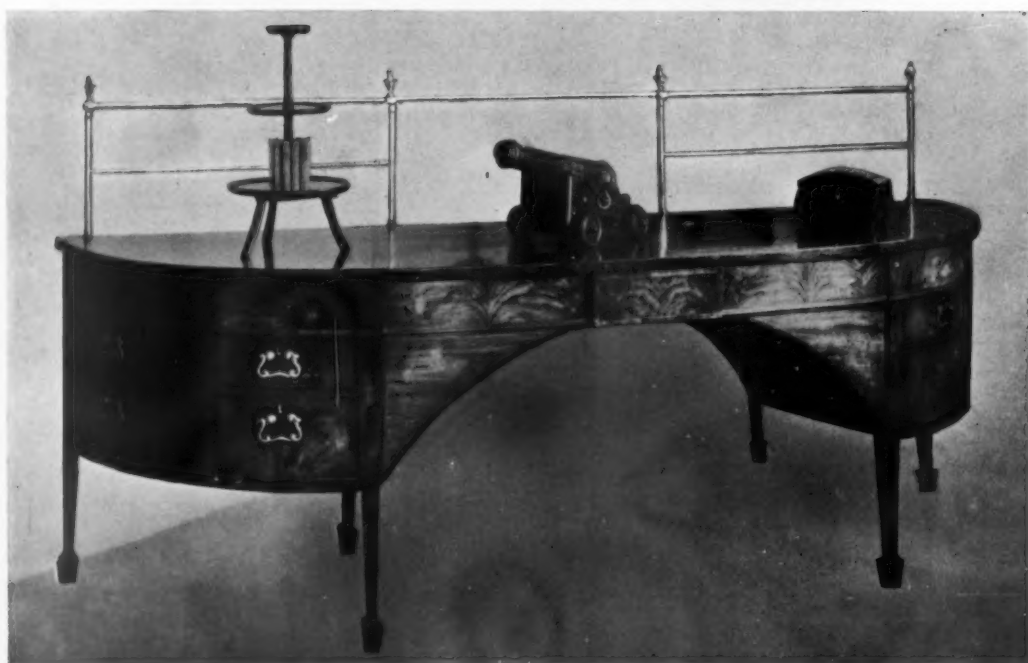


Below :

Fig. XXIX

A BOWFRONTED
SIDEBOARD OF
THE EXCEP-
TIONAL LENGTH
OF 9 ft. Circa 1790.

(In the possession of
The Dower House,
Ltd.)



FURNITURE AT THE ANTIQUE DEALERS' FAIR



Fig. VI. A MAHOGANY ARMCHAIR. Circa 1750
(In the possession of Williamson of Guildford)

advertisement, the Widow Old can be identified as the wife of William Old, whose cabinet-making business she carried on after his decease. The quality of the workmanship of this piece shows that Old and Ody contributed towards the quantity of fine walnut furniture that was made during the reign of George I.

The double chest of drawers (Fig. IV) is a charming example of a piece of high quality walnut furniture dating from the reign of George I. The excellent proportions and simplicity of treatment show the high standard of design to which English furniture of the walnut period could attain. The small bureau (Fig. V) is another example of a well-designed piece of walnut furniture. The cock beads around the drawer fronts indicate that this example is later in date than the double chest. Two fine pieces of furniture, also of the walnut period, are the pair of George II card tables (Fig. XI).



Fig. VIII. A MAHOGANY DRESSING TABLE. Circa 1725.
(In the possession of Fred Skull)



Fig. VII. A WALNUT BUREAU BOOKCASE. Circa 1695
(In the possession of Keeble, Ltd.)

In the XVIIIth century many pieces of furniture were made in pairs, such as card tables, side tables, and pier glasses. The reason for this was because of the symmetrical arrangement of rooms in this period. Unfortunately, however, it is quite exceptional to-day to find a pair of tables, similar to the pair illustrated, which has survived nearly two centuries of change.

The Charles II cabinet on stand (Fig. IX) is an exceptional example, as both the exterior and the interior are decorated with beautifully executed flower paintings. The rich colour of the flowers, the black ground and the silver stand, make a combination which endows this cabinet with considerable decorative value. The second example of a Charles II cabinet (Fig. XVIII) is of the more usual type with lacquer decoration. In one respect this cabinet has a very pleasant feature, and that is the proportion of the cabinet to the stand.

The mahogany armchair (Fig. VI) with its back of quatre-foil design is of a type that is more in keeping with walnut furniture than mahogany. The entire back is overlaid with cross-banded veneer, a treatment denoting good quality craftsmanship. The well-proportioned dressing-table (Fig. VIII) is another mahogany piece, which is of a design that is characteristic of walnut, the half-round moulding surrounding the drawer fronts being reminiscent of Charles II furniture. The important suite of upholstered back furniture (Fig. XXVI) with walnut frames, is of a type that once graced the salon of a nobleman's mansion in the time of George II. The original covering was undoubtedly a patterned damask or needlework; the plainness of the present

material somewhat detracts from the design. The mahogany table (Fig. XX) is of an extremely interesting and original design. The top with its two hinged leaves should supply an idea to the modern furniture maker for a dining-table in a small room. The mahogany table (Fig. XXII), with its deep-pierced gallery, was termed in the XVIIIth century a breakfast table, as it was used for serving early morning tea. Numerous examples of breakfast tables have survived, ranging from a plain to the most elaborate design. The dumb-waiter (Fig. XIV) is an extremely good specimen, and in one respect is most unusual because each of the three trays is decorated with a pie-crust edge.

Pieces of walnut and mahogany furniture which are supported on short cabriole legs, similar to the mahogany china cabinet (Fig. XVI), are extremely rare. This cabinet has a secretaire drawer which is enclosed by the cupboard doors.

The three mahogany winged bookcases (Figs. XXIII, XXV, XXVIII) make an interesting comparison as regards their different treatments in design. The example (Fig. XXIII) with the wings lower than the centre portion is reminiscent of the Chippendale school of design, as this was one of Thomas Chippendale's favourite treatments. The fitting of a secretaire drawer in the centre portion, as in the two examples (Figs. XXV, XXVIII),

was not an unusual feature in winged bookcases dating from 1790 to 1820. The finely-figured veneer used on all these examples shows to what degree the late XVIIIth century cabinet-maker relied on the marking of the wood for the decoration of his furniture. This fashion brought about the decline of carving.

The richly-carved console table (Fig. XIX) of soft wood and gilded, is undoubtedly the design of a very competent ornamentalist. The central cartouche, flanked by the two eagles, has been skilfully and gracefully arranged. The mahogany chair (Fig. XXIV), which is of a set of four, is an example of one of Chippendale's designs, as the identical design of this chair is given in his "Gentleman's Directory." The execution of the carving and the quality of the mahogany of this set are of the highest grade. The mahogany side-table (Fig. XXI), with its well-shaped cabriole legs and carved apron, is reminiscent in design of a piece of American Colonial furniture. The serpentine-fronted commode (Fig. XV), constructed of finely-figured mahogany with original gilt ormolu mountings, is a very exceptional piece of English furniture. It possesses extreme grace, design and proportion, and is of a deep rich brown colour with its original patina.

In the next issue of *Apollo* I shall review a further selection of exhibits at the Antique Dealers' Fair.

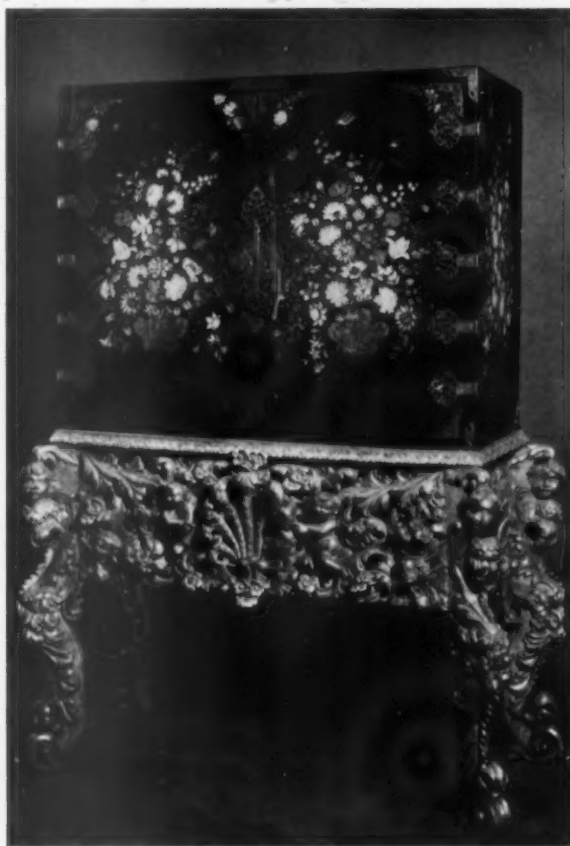


Fig. IX. A CABINET WITH PAINTED FLOWER DECORATION. Late XVIIth Century
(In the possession of J. M. Botibol)



Fig. X. A WALNUT CABINET. Circa 1715
(In the possession of Pratt, Son & Sons)

CERAMICS AT THE FAIR

BY AUGUSTUS HENRY



Fig. I. HAN STOVE. Length 10 in.
(In the possession of W. T. G. Henderson)



Fig. II. WEI HORSE. Height 9½ in.
(In the possession of Sydney L. Moss)

THE examples of Chinese pottery and porcelain at the fair range in date over a period of about two thousand years. The earliest here illustrated is a green-glazed earthenware model of a cooking stove (Fig. I), which belongs to W. T. G. Henderson and which was made during the Han dynasty (206 B.C. to A.D. 220) for burial in a tomb with the symbolical intention of ministering to the needs of the deceased in the next world. The veneration of the Chinese for their ancestors is well known, and it was not until the beginning of railway cutting in that country, which took place early in the present century, that the desecration of ancient tombs started, with the result of bringing to light objects of such importance to students of early civilizations as this stove. Many of those so disclosed have no small æsthetic value, as can be seen from the illustration of a horse of grey earthenware with still remaining traces of unfired pigment (Fig. II), which is shown by Sydney L. Moss, and which dates from the Wei dynasty (A.D. 386-550).

The invention of porcelain, which took place at some time during the first millennium of the Christian era, revolutionized the ceramic industry in China, and by the time of the Ming dynasty (1368-1643) the Chinese potters were producing pieces of such unmatched beauty as those exhibited by John Sparks. In Fig. III we see a vase painted in five colours (underglaze blue and overglaze red, green, yellow and aubergine-purple) with a design mainly consisting of Indian lotus flowers and leafy scrollwork and further enhanced by two

unexpectedly baroque-looking handles which spring from the heads of dragons drinking from within the rim. This was made at the Imperial factory of Ching-tê Chên, whereas the hieratic figure (Fig. IV) is an example of the beautiful porcelain made at Tê-hua in Fukien province, which is commonly known in Europe as *blanc de Chine*. This figure is of particular interest, inasmuch as it bears on the back the signature of the maker Ho Chao-tsung, which is also found on an equally fine figure of Kuan-ti, the god of war, in the Salting Collection at the Victoria and Albert Museum. Another exceptionally good example of Ming figure sculpture, this time emanating from the Imperial factory, is shown by Messrs. Bluett & Sons; it is decorated in underglaze blue of the magnificent variety known as Mohammedan blue, owing to the fact that it came from a Mohammedan source, probably Persia. Supplies of this particular colour came to an end during the Chia Ching period, which lasted from 1522 to 1566. The figure (Fig. V) appears to represent Chung-li Chüan, one of the eight Taoist Immortals, whose distinctive emblem is a fan. Little is known of the historical character whose identity may be submerged under this figure of legend; he has been popularly confused with a Han general of somewhat similar name, although, as Professor Yetts has remarked, "no figure less soldierlike than his corpulent and half-naked person could be imagined."

Even more resplendent than the porcelains of the Ming are those of the ensuing Manchu or Ch'ing dynasty, the first period in which of importance to



Fig. III. MING VASE. Height 13½ in.
(In the possession of John Sparks)

students of ceramics is that of K'ang Hsi, which endured from 1662-1722. The two great metropolitan museums of this country, the British and the Victoria and Albert, are peculiarly rich in Chinese porcelain of that period, largely thanks to the generosity respectively of the late Sir Augustus Wollaston Franks and the late George Salting, but there are treasures to be seen at Grosvenor House which can worthily challenge comparison with those that are the property of the nation. It is to be hoped that all readers of this article will be sufficiently interested, when in due course they have seen and digested the ceramic wonders of the Antique Dealers' Fair, to go on two further pilgrimages to the museums above-mentioned and make up their minds for themselves whether the foregoing statement is or is not true, but it is curious and regrettable that the effect of even the most important exhibitions appears to be the induction of a feeling of satiety rather than, as might be expected, the stimulation of a desire to make use of what has been seen to broaden the knowledge of similar objects existing within the same city. The Italian exhibition of 1930 that was held at Burlington House is reported to have been an outstanding financial success, and to have been visited by numbers of people from every part of the British Isles; it is not, however, on record that the same period was characterized by any unusual activity on the part of the turnstiles at the National Gallery. We may still hope that the combination of the fair and of the Chinese exhibition that opens at Burlington House in November will result in noticeably swelling the crowds that flock to Bloomsbury and South Kensington, but

we must own that any hope of that kind is more in the nature of a pious aspiration than of anything that looks for fulfilment.

The technical accomplishment of the potters of the K'ang Hsi period was, as we have already implied, of a very high order, and one of the most popular classes of object made was the so-called "blue and white" or porcelain painted in underglaze blue. While lacking the richness of the Mohammedan blue of the Ming dynasty, the K'ang Hsi blue has a magnificent brilliance of its own, as can even be seen in the photograph (Fig. VI) of a superb vase exhibited by H. R. Hancock. This vase, which is one of a pair, is painted with four vertical panels separated by trellis-work diaper and having above and below them panels of stylized floral scrollwork framed by the head of the *ju-i* sceptre that is said to grant every wish. The panels alternate; two, one of which is shown in the illustration, are painted with figures of sages and boy attendants in mountain landscapes, while the other two are painted with vases and emblems of symbolic import. It may be noted in passing that this K'ang Hsi blue-and-white has always been greatly sought after in this country, from the days when it was imitated by the potters of Bow, Lowestoft, Worcester and other factories to the days when it was jealously collected by Whistler and the leaders of the æsthetic movement. It may even be pointed out, at the risk of shattering a cherished belief,

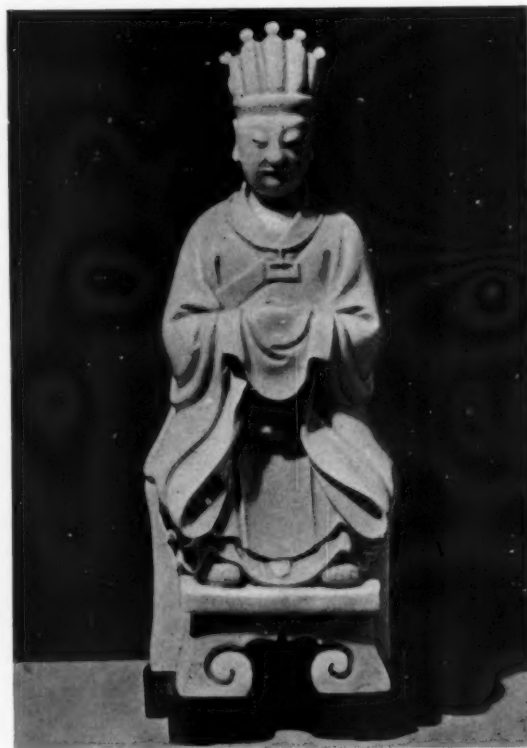


Fig. IV. BLANC DE CHINE FIGURE. Height 13½ in.
(In the possession of John Sparks)

CERAMICS AT THE FAIR



Fig. VI. BLUE AND WHITE VASE. Height 13½ in.
(In the possession of H. R. Hancock)

that the so-called "willow pattern," so dear to the heart of the Staffordshire potters of the early XIXth century, is neither more nor less than an adaptation of some such landscape as is seen on this vase, the legend of the willow pattern being completely unknown to the Chinese and merely the product of some unnamed Englishman with a lively imagination.

During this period the underglaze blue of the Ming five-colour scheme was generally succeeded by an overglaze blue enamel. Pieces painted in this five-colour palette are commonly known as *famille verte* owing to the preponderance of the various shades of green. This type of decoration is seen on an exceedingly fine figure of a bearded divinity (Fig. VII), which is also exhibited by H. R. Hancock, and which is incidentally interesting for the fact that the figure is depicted as holding the wish-granting *ju-i* sceptre to which reference was made above. An offshoot of the *famille verte* is the so-called *famille noire*, which is painted in the same palette of colours on a black ground, the rich quality of which is due to the fact that it is a composite enamel formed by covering the dry brownish-black used for outlines with a wash of green. An example is the beautiful plate exhibited by Frank Partridge & Sons (Fig. VIII), which is decorated with four panels radiating from a central floral device. The panels are each painted with one of the flowers of the four seasons, for in Chinese lore the peony stands for spring, the lotus for summer, the chrysanthemum for autumn and the prunus-blossom for winter.

After the K'ang Hsi period come those of Yung Ch'eng (1723-1735) and Ch'ien Lung (1736-1795),

whose productions are not always easy to distinguish apart. Both produced triumphs of the potter's art. At the beginning of the Yung Ch'eng period the *famille verte* colour scheme went out of fashion, its place being taken by the so-called *famille rose*, the outstanding features of which are a pink colour derived from purple of Cassius, which gives the family its name, and an opaque arsenic white. The rose-pink enamel is also used as a monochrome, an exceedingly fine example being here illustrated (Fig. IX); this is a bottle of exquisite form, belonging to Spink & Son, which has a granulated surface of the type known as "orange peel." Fig. X shows two *famille rose* plates, which are exhibited by Frank Partridge & Sons; they belong to the class known as "ruby-back," which owes its name to the fact that the under side of the rim is covered with the same rose-pink enamel. They are painted with a woman in a room with two boys, and the ornamental borders are peculiarly exquisite. They are two of a set of three, and the same firm is also exhibiting a further pair of the same type, on which the figure-subject is replaced by a floral theme.

An interesting variety of the *famille rose* is the so-called *mille fleurs* decoration, in which the whole surface



Fig. V. BLUE AND WHITE FIGURE. Height 15½ in.
(In the possession of Bluett & Sons)



Fig. VII. *FAMILLE VERTE* FIGURE. Height 8½ in.
(In the possession of H. R. Hancock)

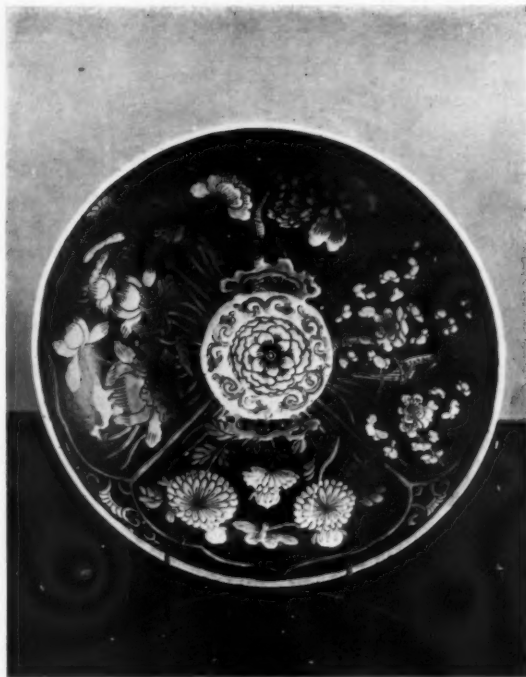


Fig. VIII. *FAMILLE NOIRE* PLATE. Diameter 8½ in.
(In the possession of Frank Partridge & Sons)



Fig. IX. ROSE-PINK BOTTLE. Height 7¼ in.
(In the possession of Spink & Son)



Fig. XII. *FAMILLE ROSE* VASE. Height 24½ in.
(In the possession of J. M. Botibol)

CERAMICS AT THE FAIR

of the ground is covered with innumerable flowers of every sort, crowded together and painted in a naturalistic style suggesting European influence. For this reason, among others, this type may be assigned to the end of the Ch'ien Lung period. In a highly unusual variant (Fig. XI), belonging to H. R. Hancock, the *mille fleurs*, which give the design its name, are confined to one particular flower, the chrysanthemum, numberless specimens of which are portrayed in every hue luxuriating on a blue ground.

Fig. XII shows a fine covered vase, one of a pair, the property of J. M. Botibol, which are painted in *famille rose* enamels on a black ground. We have seen that the black of the classic *famille noire* was formed by covering the black used for outlines with a wash of green. The black of the *famille rose* is formed of the same two ingredients, but in the later period they were mixed before application with a resulting loss of brilliance. The present pair are, however, exceptionally beautiful examples of Ch'ien Lung porcelain; they have large panels in reserve painted with a design of cocks and peonies that was very popular during this period, while the black ground is relieved by a pattern of chrysanthemums and scroll foliage. The lid of each is surmounted by the figure of a Buddhist lion, the so-called "dog of Fo."

One of the rarest types of *famille rose* porcelain is that associated with the name of Ku-yüeh Hsüan. This was the studio name of an artist who supervised the production of a special kind of opaque glass at the imperial glass works at Peking during both the Yung Chêng and Ch'ien Lung periods. The story goes that the Emperor Yung Chêng admired the effect so much that he gave instructions for it to be reproduced in porcelain, and that the Ku-yüeh style was the result. Porcelain of this type is rare in England, owing partly to its popularity in the Far East. In Fig. XIII we see an example belonging to Bluett & Sons; it bears the Yung Chêng mark, and is most delicately painted with a design of birds on a plum tree.

The English ceramics at the fair, are so far as one can judge at the moment, neither so comprehensive nor so brilliant in quality. Fig. XIV shows an attractive jug of Staffordshire salt-glazed stoneware, the property of Stoner & Evans, who have had the ingenious thought of placing it to be photographed beside a mirror, with the result that it can be seen from two aspects. It bears the initials WB, presumably those of the recipient, and is painted with a smart young gallant leaning on a stick beside a lake; in the background is a castle. The date of such objects is about 1760. Little is known of their history, except



Fig X. TWO RUBY-BACK PLATES.

Diameter 7½ in.

(In the possession of Frank Partridge & Sons)

A P O L L O



Fig. XIII. VASE IN KU-YUEH STYLE. Height 7½ in.
(In the possession of Bluett & Sons)



Fig. XI. BOTTLE IN MILLE FLEURS STYLE
(In the possession of H. R. Hancock)

CERAMICS AT THE FAIR

that they were made somewhere in Staffordshire and that their gay and pleasing palette of colours was evidently evoked in an attempt to emulate the popular porcelain. The pattern on the lip and that surrounding the inside of the rim are clearly suggested by Chinese porcelain.

The earliest porcelain factory of which we have knowledge in this country is that of Bow in the East of London, the Stratford-atte-Bow familiar to readers of Chaucer. This factory took out a patent as early as 1744 and appears to have been in existence until about thirty years later. During the last decade or so of its life the factory used the mark of an anchor and dagger in red. The significance of this mark is obscure; it has been suggested that the anchor was borrowed from the well-known mark of the neighbouring factory of Chelsea, while the dagger came from the arms of the City of London, but there is no certainty regarding either suggestion. What is certain is that during its thirty years or so of existence the Bow factory turned out figures and useful wares of great beauty and charm. On Fig. XV there are illustrated two pairs of representations of Harelquin and Columbine, the property of Hyam & Co. In the central group, which is unmarked, the lovers are represented in the guise of children; the other two figures show them as adults and both bear the mark of an anchor and dagger.

There is a tradition, which may or may not be founded on fact, that when the Bow factory came to

an end in the 1770's it was acquired by William Duesbury, of Derby, who moved some of the moulds to that centre. Be that as it may, the Derby factory was one of the most successful ceramic undertakings from the commercial point of view, and many of its productions reached a high level of æsthetic attainment. Such a one is the group (Fig. XVI), which belongs to Stoner & Evans, and which may be ascribed to the 1760's. It is generally known as "Lovers and a Clown," and may represent a scene from the Italian *Commedia dell'Arte*. A pair of lovers are depicted embracing, the girl holding a dog upon her lap, while a servant approaches with a tray of refreshments. An earlier and smaller Derby version of the same group exists in the Schreiber Collection at the Victoria and Albert Museum; both groups are adapted from an original in the porcelain made at Meissen in Saxony, which is still currently known as "Dresden china." The German group was first made about 1750 from a model by Johann Joachim Kändler, whose influence on the figure sculpture of Derby was to continue, as we shall see, for many years.

In 1770 the Derby factory bought up the Chelsea, and for the next fourteen years the two works were carried on concurrently, the resulting productions being known to-day as Derby-Chelsea or Chelsea-Derby. In 1784 the Chelsea factory was destroyed, the models and moulds were removed to Derby, and the so-called Crown Derby period began. The figures

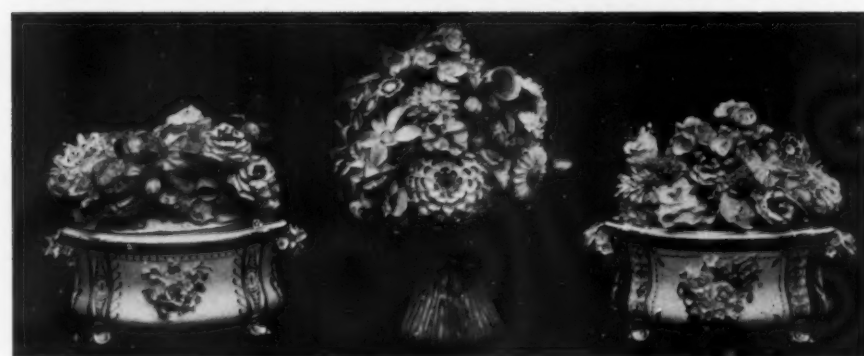


Fig XIV. SALTGLAZE JUG

Height 7 in.

(In the possession of Stoner & Evans)

A P O L L O



Top : Fig. XV. BOW HARLEQUINS. Height 7 in., 7½ in. (In the possession of Hyam & Co.)
 Centre : Fig. XVII. TWO DERBY FIGURES. Height 12 in. (In the possession of Lories, Ltd.)
 Bottom : Fig. XVIII. THREE DERBY ORNAMENTS. Height 7½ in., 10 in. (In the possession of Lories, Ltd.)

CERAMICS AT THE FAIR

reproduced in Fig. XVII, which belong to Lories, Ltd., may be dated about 1790. These also derive from models which were first made at Meissen in the middle of the XVIIIth century by Kändler and one of his pupils, and they represent a tailor and his wife riding on goats. The tailor carries two kids in a receptacle on his shoulders, and is armed with a pair of scissors and two pistols, while his steed has a flat-iron in its mouth. His wife has a child at her breast, and two others on her back; she further has two baskets of provisions, while her goat is accompanied by a thirsty kid. The original meaning of these groups is now unknown. It was long believed that the history was that the Saxon court tailor had asked to be present at a banquet in the palace, and that Count Brühl, who looked after the porcelain factory, had promised in an unguarded moment to gratify his wish; when the time came to fulfil the promise Count Brühl considered that

he had done so by placing a porcelain model of the tailor on the royal table. This story is now generally considered to be apocryphal, and it is doubtful whether the mystery attaching to the origin of these two groups will ever be completely solved. There is some traditional connection in Germany between tailors and goats, but exactly what it is nobody in Germany seems to know. In any case these Derby figures are delightfully ornamental, and the same can be said of the three Derby pieces in Fig. XVIII. They are all of the same date, about 1830; the central bouquet of flowers is unmarked, the others are marked with a crowned D printed in red. These latter are in unusually fine condition and are *jardinières* with porcelain lids in the form of the groups of flowers with which they are supposed to be filled; the flowers are painted in natural colours, the stands have coloured grounds in imitation of Sèvres, that on the left being apple green, that on the right *bleu-de-roi*.



Fig. XVI. DERBY GROUP. Height 10 in. (In the possession of Stoner & Evans)

SILVER AT THE ANTIQUE DEALERS' FAIR

BY W. W. WATTS

THE large and varied group of silver assembled at the fair witnesses to the continued interest in this art which in the past both in England and on the Continent assumed perhaps the foremost place in the domain of artistic industry. It will be remembered that the accumulation of silver was a convenient investment and a method of storing wealth before the days of banks; nevertheless the large amount of silver vessels of every description which has survived to our own times seems to indicate a real delight in this particular form of beauty, which formed so prominent a feature in civic and domestic life. And in spite of the changes of fashion and taste, which in every generation consigned to the melting-pot works of outstanding rarity and artistic excellence which we would give much to have retained, there still remains a vast amount from which we can visualize the development of style and decoration, and realize the position which it occupied in the life of the people.

The exhibition embraces almost every period from Tudor times down to the end of the reign of George III. A very noticeable feature is the great quantity for use in domestic life: the inference is that at the present moment there is a greater desire for objects of a usable



Fig. I. COCONUT EWER. 1566.
(In the possession of S. J. Phillips)



Fig. II. SMALL SALT-CELLAR. 1563-64
(In the possession of S. J. Phillips)

nature rather than for those which may be termed collectors' pieces. On the other hand there may be seen pieces of a purely decorative character such as would have found their place on the sideboard, formerly a prominent feature of the dining hall.

No exhibition of English silver would be complete without the inclusion of some work of the reigns of Elizabeth and James I. The Tudor monarchs, and Elizabeth in particular, had a great love for silver; during her "progresses" a very acceptable form of gift was a piece of plate, and her possessions of this kind must have been very considerable. The silversmith of her day was a very active and versatile person who saw in every kind of material something to enrich with his skill. In his hands the common earthenware or stoneware jug, the "pot of earth" as the contemporary writer terms it, became a work of art with its characteristic mounts of silver-gilt beaten out into gadroons and engraved with strapwork and foliage. An example dates from 1584. Similar work is seen on the mounts of the coconut cup and cover (Fig. I) which dates from 1566: coconuts were highly valued, and a goodly number exist which are for the most part

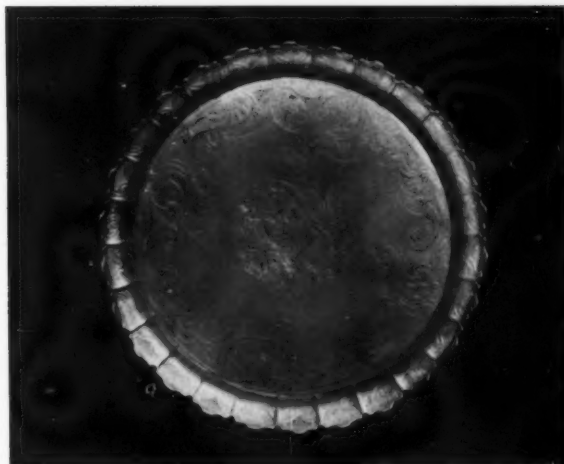


Fig. IV. ENGRAVED BEAKER. 1617
(In the possession of Crichton Bros.)

Fig. V. PORRINGER AND COVER. 1670
(In the possession of Crichton Bros.)

Fig. VII. CHOCOLATE POT AND COVER. 1686
(In the possession of Mallett & Son)

Fig. XII. SALVER BY PAUL LAMERIE. 1736
(In the possession of Crichton Bros.)

Fig. VI. PORRINGER AND COVER
(In the possession of Ralph Hyman)

Fig. VIII. TWO-HANDLED LOVING CUP AND COVER
1706. (In the possession of D. & J. Welby, Ltd.)



Fig. X. OCTAGONAL TEAPOT. 1714
By Robert Timbrill
(In the possession of Ralph Hyman)

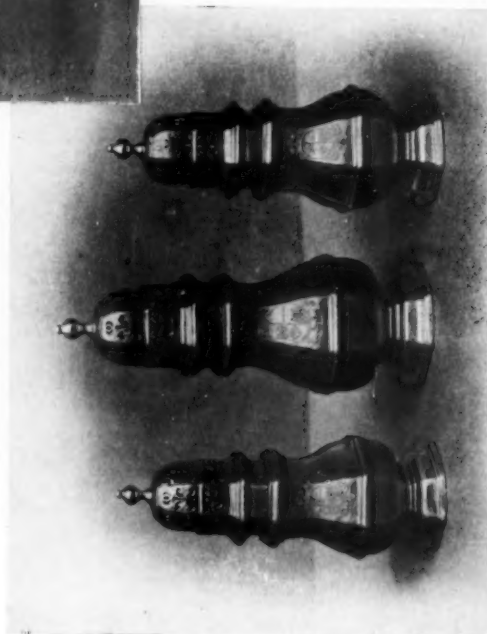


Fig X (B). GLOBULAR TEAPOT. GEORGE I.
1724
By William Scarlett
(In the possession of Reginald Davis)



Fig. X (A).
COFFEE POT.
1732
By E. Butteaux
(In the possession of
Reginald Davis)

(Below) Fig. IX. SET OF THREE CASTORS. 1713
By Jospeh Ward
(In the possession of Crichton Bros.)



SILVER AT THE ANTIQUE DEALERS' FAIR

plain; but this example is carved with three Old Testament scenes in a style reminiscent of Dutch work. A small cylindrical salt-cellar of two or three years earlier, repoussé with strapwork and flowers, represents a type common at the period (Fig. II). A remarkable and unique piece is seen in the fruit basket of 1597, formerly in the John Edward Taylor collection; it is pierced all over with a scale pattern and claims to be the earliest known example of its kind. This is not the first time this attractive object has been shown, and surely it should find its home with a wealthy collector or a City Livery Company. Passing to the reign of James I a noble object presents itself in the form of a "bell" salt-cellar of silver-gilt in three divisions on ball feet, chased in the characteristic style of the period with formal sprays of flowers, rosettes and strapwork; it stands 11 in. high and dates from 1619; it may be considered one of the finest examples of its kind (Fig. III). A beaker of two years earlier, engraved with strapwork and pendent foliage, represents an attractive type (Fig. IV); and a plain goblet or wine-cup of 1634 shows a pleasing simplicity of outline greatly appreciated at the period.

Of the latter part of the XVIIth century there are a number of pieces, some with historical associations. Thus a gilt two-handled porringer and cover of 1670 with matted ground (Fig. V) bears the three inscriptions: *Hoc Regis amico ab inimico datum, Post reditum Regis fidelitatis praeium, Rege absente nulla voluptas habenda*. What a pity we cannot unravel the story and learn who was the Royalist who received this reward of his loyalty, and who was the enemy-donor. A set of four triangular trencher salts of 1669 by Lawrence Coles also bears inscriptions commemorative of Cromwell. A second porringer, of 1668, is embossed with the fantastic marks and ornamentation associated with the name of Christian van Vianen; this silversmith appears to have been very proud of his designs, and his style influenced many English craftsmen and may be traced on vessels belonging to several City Companies as well as on some of the Royal plate in the Tower of London. Another cup and cover of the same form shows a rather unusual feature in the snake handle on the cover (Fig. VI). More than a passing notice is due to a quaint chocolate pot by the well-known silversmith George Garthorne, bearing the hallmarks for 1686 (Fig. VII); it has the distinction of being the earliest London chocolate pot known to exist. The form is that of an Oriental vase of inverted pear-shape; the handle and spout are at right angles to each other; it is plain with the exception of an engraved coat of arms and crest, probably those of Philip Turton, of Alrewas (d. 1688), younger brother of Sir John Turton, Baron of the Exchequer.

As might be expected, the first half of the XVIIIth century finds full representation. The growing use of silver for domestic purposes enlarged the field of the silversmith's activities: the ranks of the English craftsmen had been reinforced by the inclusion of a large number of French refugees and their children, who brought with them new conceptions of beauty and taste. This section of the Fair is naturally very complete, and it would appear that at the present moment this period possesses greater fascination for the collector than any other. And not without reason, for there is

little doubt that for sheer beauty of form, delicacy of ornamentation, and perfection of technique it remains unsurpassed. The full value of the material is brought out by the effective contrast of heavy mouldings with plain surfaces. A long list of eminent craftsmen of this period witnesses to great activity, and their productions suggest the increasing pleasure in the amenities of home life. A two-handled loving-cup of bold outline with strongly defined mouldings brings the new form prevalent in the early years of the century (Fig. VIII). A pair of tazzas by Pierre Platel,



Fig. III. BELL SALT-CELLAR. 1619
(In the possession of Crichton Bros.)

dating from 1711, show on their under surface what is known as "cut-card" work, frequently and effectively used for masking the joints of vessels, and in a more elaborated form to provide a calyx for the bowl of a cup or other object. Of purely domestic vessels we may note a set of three casters of 1713 with finely pierced covers (Fig. IX). Their heavy mouldings are accentuated by their octagonal form which was found to secure greater brilliancy of effect than the ordinary circular plan. A handsome tea-kettle with its stand and lamp, of squat pear shape, dates from the reign of Queen Anne. Two tea-pots and a coffee-pot may be noticed: one of the former is octagonal, the work of Robert Timbrill in 1714, and the other of the rather rarer globular shape was made by William Scarlett in 1724; the coffee-pot made by E. Buteux in 1732 shows the final form of this useful vessel. All are plain or with slight engraving of heraldry (Fig. X). Several sauceboats with double spouts exhibit the same attention to form and craftsmanship bestowed on more important pieces. Paul Lamerie, now regarded as the foremost silversmith of his day, is represented by a group of objects. A pair of sauceboats of 1731 of pleasing outline are enriched with borders of engraved ornament in the popular French style (Fig. XI). In a salver of 1736 with scalloped rim we notice the tendency of the engraved decoration towards the rococo style which was then making itself felt in this country (Fig. XII). A very lovely sweetmeat basket of 1745 reproduces in

miniature the popular cake-basket of the day (Fig. XIII): the free and somewhat restless ornament stands in sharp contrast with the restraint of his earlier period. Lamerie had several rivals, among them David Willaume, who may be considered his equal; his skill may be studied in a beautiful pair of small waiters with incurved corners and exquisitely engraved bands of ornament; they date from 1732. The last pieces of this period we may note are a pair of soup tureens made by Paul Crespin in 1731, marked by a faithful adherence to the French style of decoration.

The classical revival of the latter part of the XVIIIth century may be studied in a variety of pieces, including a salver of 1771, a set of sauce tureens of the following year, and many others. An Irish bowl made in 1751, boldly repoussé with rococo scrollwork, vine leaves and grapes, exhibits that touch of style and technique which differentiates the work of the Irish silversmith from that of his English brother.

Continental silver finds a certain amount of representation. We note a tea and coffee set made at Augsburg in the first half of the XVIIIth century, with clear indications of the influence of the prevalent French style: a handsome ewer of mother o' pearl with silver-gilt mounts; a miniature cradle in Gothic style containing a figure of the Christ-child, a type of work dear to the heart of the Spanish craftsman; and a Swiss mechanical clock of quaint design, the front engraved with birds and symmetrical foliage.



Fig. XIII. SWEETMEAT BASKET.

By Paul Lamerie (In the possession of Crichton Bros.)

LONDON AND OTHER GLASS AT THE ANTIQUE DEALERS' FAIR

BY WILLIAM LE VERRIR



Fig. III. (A) SWEETMEAT-GLASS, diamond-moulded bowl and foot, knopped silesian stem. About 1720-1730; (B) STANDING-BOWL WITH COVER, moulded with radial ribs; baluster stem and knopped finial. About 1710-1725; (C) SWEETMEAT-GLASS. Wide "double-ogee" bowl with pruned basket rim; cusped stem with twist; domed foot. About 1750.
(In the possession of Arthur Churchill)

THE Glass Section at this year's Exhibition includes a number of pieces of considerable documentary importance for the history of design in lead-crystal. Every year glasses of special beauty or special interest make a brief appearance in public. Then they disappear into the hinterland of private possession and are lost for years to the eyes and pencils of the curious. The following notes are a lament for these fugitive pieces and an attempt to imprison one or two of them so far as can be done in a photograph and a paragraph. They are not concerned with the substance or the shape of the glass section as a whole.

The glasses of the first group (Fig. I) are all rarities of the great Company period rather than typical Company patterns, but they illustrate very well several factors in the making of London baroque. Glass bells were made at Murano and in the Netherlands during the XVIIth century, and were sometimes fitted with a metal finial in the form of a windmill or other fancy. From these it was an easy step to bell-glasses, ring and drink in one. The nearest relative of the glass illustrated (Fig. Ib) is a

bell-glass in the Liège Exhibition of 1930, which Mr. Armand Baar ascribed to the glasshouses of the de Bonhomme family (*Retrospective*, Pl. IV, bottom right). Bowl and bell resemble those of the present glass both in shape and in hyaloplastic surround—the latter is, of course, a normal feature of early Company stock. It is in the stem that an English habit of work begins to be effective. Three-knop sandwiches (as Fig. Ib) had already a fairly long history in England. They occur in the Vickers glass at Windsor towards the end of the XVIth century, and among the Brent fragments. In the fifteen-nineties Sir Hugh Platt had an hour-glass with a stem of this design, and there are other examples in pulpit hour-glasses, an important branch of English production throughout the XVIIth century. Not very far in date from the present piece is a stem fragment of a drinking-glass from London Wall in the Guildhall Museum (No. G. 200P, M. vii., 10) which one would be disposed to identify with the "rock-crystal" of the sixteen-sixties. Although the form of the stem and the wrything of the knops suggest an early lead-crystal date



Fig. I. Left: SALT-CELLAR. About 1700-1725. Centre: BELL GLASS. About 1690-1750. Right: PERFUME BOTTLE. About 1675-1690. (In the possession of Cecil Davis)

for Fig. 1B, the metal is very full of lead and the glass very full of metal. The sixteen-nineties were the boom period of lead in glassmaking, as we know from a contemporary document, and that is the date which maybe proposed for this bell-glass.

One associates an elegant profile and nicely-blown curves with the "Artists" of the Excise agitation (1695-1699), but in the little glass of Fig. 1A we may suspect other than Venetian antecedents. A Gothic silver salt was perhaps in somebody's mind, but if you forget the handles, was it not somebody who had regarded a Chinese porcelain stem-cup (shape as V. and A. M. No. 1678-1876)? Even Greene stocked a Chinese porcelain shape, and throughout the early history of lead crystal shiploads of E.I.C. china were being unladed in London. Elihu Yale's argosy of 1699 made quite a sensation in London. A few years later there was a demand in London for types of glasses which went particularly well in the Far Eastern market: "Antimonio glass [opaque white] for Essence bottles and snuff bottles both small and large, and Cupps or Vials of two handles or ears of several fancies, and no ears at all if have not 2" (*Scattergood Papers*, III, 315, about 1720). Is this, then, a "Cupp," a Chinese stem-cup, with two baroque handles like a jelly-glass, based on an export design but slightly assimilated to a "salt" idea? It sounds complicated, but it could happen quite easily. And on October 5th, 1727, the celebrated Mrs. Delany wrote about "French silver salt sellers and a pair of China ones, which you may think old fashion, but it is the new mode, and all salt sellers are now made in that manner" (*Autobiog. and Corr.*, 1860, I, 135, her emphasis). She says "manner," not "material," and she was a lady who wrote exactly. If the glass dates between Yale and Delany it may well be the blowing of the artists' "boys," who worked a bit thicker than their fathers. Greene's merese still

lingers, in place of knop or shaft, but the blowing is not quite so thin as the profile would suggest.

The contacts for No. 1C are the bottle industry and the perfumery trade. In the Guildhall Museum (No. M. viii, 59) there is a flat upright bottle of similar profile, 3 in. high. It has a mould seam visible at the ends, and bears a proprietary mark, SHARP/PERFUMER, blown up on the sides in "caps," which I should judge (so far as one can judge blown letter) to be not very late in the XVIIIth century. Fig 1C is a much more special "container," a caster of "perfume for a lady's chamber." Probably it does not differ very much in style from "2 little glasse bottells of orange flower water for my Ladie," which Lord Howard bought on February 19th, 1638/9, for the not inconsiderable sum of 14s. I need not parse its hyaloplastics in relation to Savoy baroque. From the Raven bottle in the British Museum, and from the beautiful serving "bottles" of the late XVIIth century, it gets its profile and its string-rim. And with all these points of interest it is a little gem of glassmanship.

For the history of cut design in lead crystal the fundamental fact, the chippendale fact, is the work of the London shop-cutters between 1740 and 1780; and that is a conservative dating. The advertisements collected by Mr. Francis Buckley leave no room



Fig. II. PAIR OF LEAD CRYSTAL CANDLESTICKS. About 1729. (In the possession of Cecil Davis)

LONDON AND OTHER GLASS AT THE ANTIQUE DEALERS' FAIR

for dispute. Lowing herds still demand "Irish" and "Waterford," a weariness to any intelligent dealer and a joke which only the American innocent cannot see. There can be no escape from the blue Celtic twilight until London is more generally recognized for what it was, the arbiter of brilliant-cutting for all Europe. Cut glass was part of an attempt by the London glass trade to state the spirit and ornament of rococo in terms of which the cutting wheels were capable. Diaper was done into diamond, scrollwork into notch and cusp and scallop. This realization of the style was the appeal which sold on the Continent in the middle of the century, and it was the basis of English export trade; there was no other brilliant-cut rococo in Europe, not even in Germany.

This fine bit of marketing required trade designers. With barely an exception the designs of Chippendale, Thomas Johnson, and Ince & Mayhew, for girandoles, sconces, chandeliers and the like, are obviously not intended for a bench of cutters. That is why London cutting is such good chippendale. Thomas Betts, of the King's Arms Glass Shop (fl. 1738-1767), Akerman and Scrivenor, of the Rose and Crown (so reconstituted 1755), and Jerome Johnson, of the Intire Glass Shop (fl. 1740-1760), did for rococo in glass what the cabinet-makers did for it in furniture and decoration. We lack pattern books for the same reason that provincial glass sellers and gentlemen did not need them; candlestands were more portable than wardrobes. The personality of each of these firms is perfectly evident in the manner and substance of its publicity, and for those who must play tennis with names these are better balls than Cork and Waterford. The Ayckbowm family, established in London before 1772 and also at Dublin about 1783,



Fig. IV. PAIR OF COVERED BOWLS. About 1750
(In the possession of Cecil Davis)

are the people mainly responsible for the English-or-Irish difficulty. But no one wants to "attribute" chairs and tables to this cabinet-maker or that. Why try the impossible in glass?

Differences allowed between wood-carving and glass cutting, the pair of candlestands in Fig. V have all the characteristics of rococo at its zenith. For this kind of thing they are a small size. The scalloped spire shafts are the glass equivalents of crocketed finials in a Chippendale design (1753) for a library bookcase in Gothic-rococo (*Director*, Pl. C; cf. Pl. XCVIII and CI, both 1761). Chippendale published similar motives as finials for stove grates (Pl. CXCI, 1760) and for organs (Pl. CIV, 1760). Thomas Johnson has the same thing for oval mirrors in 1756 (*Designs for Picture Frames*, Pl. 8-9) and again in 1761 (*One Hundred and Fifty New Designs*, Pl. 3 and 23). The scalloped canopy, pure Chinese-rococo, was made available for adaptation by glass sellers in the *Director* (Pl. CLV and CLIV, chandeliers for halls), and in 1768 by Lock & Copeland's *New Book of Ornaments* (Pl. 10). In 1762-3 Ince & Mayhew published (*Universal System of Household Furniture*, Pl. LXXI) a design for girandoles with disc reflectors or "illuminaries" like those of Fig. V, and added a note that one of them was "meant to have glass cut in the manner it is engraved, the several rays of which will reflect the candles in so many different colours as to render it very beautiful." The design shows a disc of the same shape as Fig. V, but drawn for radial flutings bevelled in opposite senses instead of cut in diamonds; and it looks as if the wording suggested Bosc d'Antic's remark about "*les couleurs de l'arc en ciel*." The same designers have (Pl. XXXII) a star finial for a "dome bed" (cf. the star finial of Fig. V).

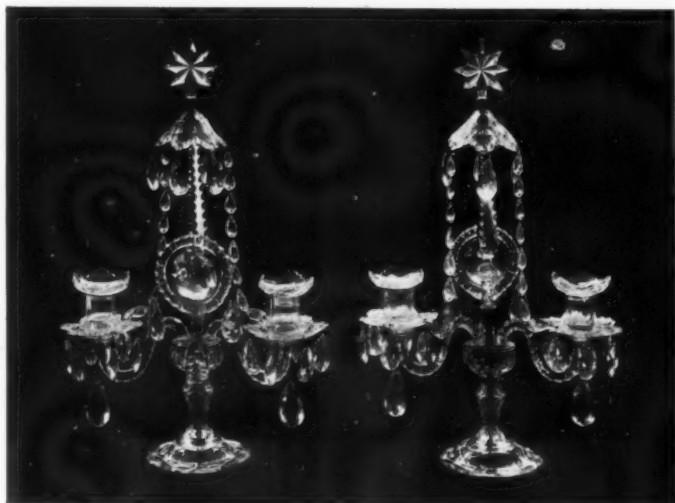


Fig. V. PAIR OF CANDLESTICKS About 1760
(In the possession of Delomosne & Son, Ltd.)

No one who is well acquainted with Johnson's advertisements from 1742 onwards or with the Betts sources can have any doubt that work of this (Fig. V) accomplishment was being done quite normally in the London shops during the 'fifties and 'sixties. Betts

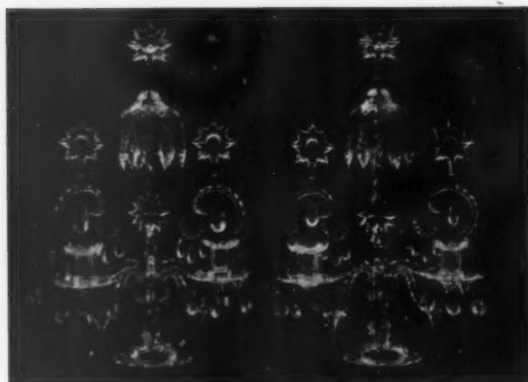


Fig. VI. PAIR OF CANDLESTICKS
(In the possession of Cecil Davis)

was primarily a mirror cutter, and the disc reflectors are, in free-standing chandeliers, a vestige of the mirrored sconce which preceded them. As early as 1727 "the branches [not glass] that held the candles were all gilt and in the form of Pyramids" (Delany, I, 137). In 1739 Jerome Johnson advertised scalloped dessert glasses, and "the most magnificent lustre that ever was seen in England." How many magnificent lustres are not cut? In 1739 Johnson only advertised lustres "if gentlemen please to bespeak them," and the magnificent lustre, "to be sold cheap," appears to have been left on Johnson's hands by a bespoker who changed his mind. In 1753 diamond-cut and scalloped lustres are at the top of Johnson's list, and the word "bespoken" has disappeared. They were then a stock line. By 1761 they had been in existence long enough to get broken. In that year Betts charged 4s. for a new "Starr to the Gerandoles" which he cleaned at the same time for 5s.; in one of this "Pr of Gerandoles" a tray was broken and Betts matched it, getting 3s. 6d. for "A cutt saucer to Pattn." Again compare Fig. V.

Finally the actual cutting of this pair has many relatives in cut rococo table-glass which is securely dated in the 'fifties and 'sixties. The small hollow-cut stem-diamonds which appear on the shaft just below the spire are a normal feature of ogee-bowl and cut-cusp wine-glasses; to mention only one example, they occur in a Britannia glass engraved during the Seven Years' War (1756-1763). The lower part of the shaft closely corresponds with cut stems of goblets dating from the middle of the century, and there is also an early documentary piece for cutting in relief diamonds (Thorpe, *History*, Pl. CXXXVIII, A, coin of 1750). I may refer in this connection to a small ball-shaft chandelier exhibited at last year's Fair by the same firm, the hanging counterpart and contemporary of these candlestands. It is distinguished by "hollowed" diamonds, which Betts was

cutting in the 'fifties, and which occur on cruet-bottle with gilt rococo ornament, as well as on all-over-cut decanters, with Betts' Gothic "spire" stoppers. The trays or "saucers" are cut with deep zig-zag edges, as are early cut sweatmeats with late silesian stems (e.g. *itid.*, Pl. CIV, 3); and the pear-shaped terminal, cut all over in hollowed diamonds, is clearly a glass rendering of a type of pear terminal with diamond-diaper which forms part of a Chippendale design (*Director*, Pl. CLIV, top left, about 1760). To these comments I can only add that these candlestands (Fig. V) scream of Walpole's Gothic-rococo.

The other pair of candlestands (Fig. VI) clearly belong to the same idiom, but they are rather fuller in design and probably rather later in date. Rayed-star motives were, of course, current in the designs of the cabinet-makers already mentioned (1750-1760), but in this pair the rayed star with diamond-cut ball centre (Fig. V) is most closely matched by the finial of a Hepplewhite "Design for a girandole," dated 1787 (*Guide*, Pl. 113). The pendant rosettes occur as a marquetry motive about 1770. The date 1787 must admit the possibility that these candlestands were cut in Ireland shortly after the foundation of the Cork and Waterford glasshouses, though personally I do not think this very likely. They seem to me to be much too fine in conception and in work, too near to the cabinet-makers' designs, to be any but London make.

Most competent judges, confronted with the decanters of Fig. VII from the reverse side, would probably date them about 1820, or even later. Certainly they have the characteristics of that period, deep cutting, solid ball stoppers, the beginning of Victorian massiveness. They constitute for these reasons a document of some importance in the later history of cutting. They bear a coat of arms flanked by Adam flower pendants above the initials *R. W. V.*, in slightly calligraphic engraving, followed by the letters *M. P.* and the date 1792. The only recorded Member of Parliament during the possible period of the decanters was Sir Robert William Vaughan, second baronet, of Nannau, in the County of Merioneth, son of Robert Howell Vaughan, afterwards first baronet, by his wife Anne, daughter and heir of



Fig. VIII. SET OF OVAL TEA-CADDIES AND
SILVER LIDS About 1810
(In the possession of Delomosne & Son, Ltd.)

LONDON AND OTHER GLASS AT THE ANTIQUE DEALERS' FAIR

Edward Willames of Ystymcollwym, Co. Montgomery. Robert Howell Vaughan was created baronet on July 28th, 1791, a few months after his wife's death, and himself died little more than a year later, October 13th, 1792. Their son, R. W. Vaughan, is stated to have been born about 1768 and to have died in 1843 at the age of seventy-five; but he matriculated at Jesus College, Oxford, on November 24th, 1797, at the age of nineteen. His age

when he succeeded to the baronetcy must therefore remain uncertain. What is certain is that he succeeded in 1792, became a Member of Parliament in that year, and sat through twelve Parliaments (1792-1836). Within two years (1791-92) he found himself parentless and suddenly raised from commoner's son to baronet. These decanters are the mark of his elation, the more so if he was only fourteen.



Fig. VII. Left and right : PAIR OF DECANTERS. Dated 1792

Centre : SALAD BOWL. Early XIXth century.

(In the possession of Delomosne & Son, Ltd.)

JADE AT THE ANTIQUE DEALERS' FAIR

BY ARTHUR LEIGH



Fig. I. A CHINESE JADE BOWL of pale green colour finely carved with flowers.
10 in. wide. Ch'ien Lung Period.
(H. Blairman & Son)

JADE or yü, the Chinese word for the material, is not as a rule distinguished by the average person from nephrite and jadeite, its more brilliant and varicoloured cousins. It was found in Shansi and in Shensi, in China, but the finer and better-class types were imported—the nephrites from Yarkand, the dark green jade from the district round Lake Baikal, and the brilliant emerald-coloured jadeite from Burma. The trade in the material was very considerable, and in particular in the XVIIIth century, when the Emperor Ch'ien-lung (A.D. 1737-1795), a man who admired the traditions and tastes of the past, was on the throne, it rose to immense proportions. For Ch'ien-lung had a particular passion for jade and delighted in the fashioning of every kind of object made out of the precious stone. Jade in China is appreciated for two reasons apart from its beauty of colour—and, indeed, in earlier days its colour was only treated as a distinction of different types of object for separate purposes—surface quality and sonority. The delight in handling the smooth rich stone, the pleasure of the note it gave out when struck, and this not merely in formal objects such as gongs or musical stones, but in jingling pendants and chiming head-ornaments, added a perfectly different element to the more primary pleasure of the translucent colour with its varying tints mainly of green and white. Other colours, indeed, there are—lavender, black, and, rarest of all, yellow jade, but the general range of tints varies from a dark spinach green to snowy white, with diversions into a rich and glowing emerald. In the XVIIIth century the fashion was to ornament jade by the addition of elaborate patterns, to coax it into rare and

unusual shapes, such as magnolia flowers or orchids, rather than to treat it as a material, essentially beautiful and therefore not requiring anything further than fineness of form and grace of outline. Many of these XVIIIth century pieces are, however, extremely lovely, and if their ornament at times verges on the ingenious rather than the beautiful it is, perhaps, in the nature of an art that is so often eclectic in its inspiration.

There are a number of fine pieces of this date shown at the Antique Dealers' Exhibition. Among these one of the most successful is a wide bowl (Fig. I) of a pale green colour, with tiny handles pendent from projecting lips in the form of bats, the symbol of happiness. The shallow form is particularly happy, and the decoration of a band of lotus plants well-carved in low relief. Inside a further design of water plants is delicately carved, one great flat leaf resting on the side of the bowl. Both in colour and in quality of execution this is an outstanding example of Ch'ien-lung jade. To much the same period belongs a splendid brush-pot of translucent dark green jade, shown (Fig. II) by Messrs. Spink & Son. The surface is carved with an elaborate scene of a pavilion in a wood, beside which stand two sages with a boy attendant; further off is another sage leaning on a staff. The scene possibly represents the visit of Yang Shih and Yu-tso to the well-known scholar Ch'eng Lao. The story, which is sometimes seen on porcelain, was that in the Sung dynasty (A.D. 960-1279), Yang Shih, who was born at Chiang-lo, in the province of Fukien, was destined for a civil career, but meeting with Ch'eng Lao, and falling under his influence, he gave up his ambitions to devote himself to his new master. On the death of

JADE AT THE ANTIQUE DEALERS' FAIR

Ch'eng Lao he became a disciple of his brother, Ch'eng I, and studied with him for some years at Lo-yang. He then took up his civil career again, and after considerable successes rose to great heights. Annoyed at the terms of the peace with the Tartars of A.D. 1126, he retired into private life and once again became a scholar of leisure. At his death his fame was such that he was canonized and a tablet to his memory placed in the Confucian temple. The pre-occupation with ancient things for which the Chinese were so justly renowned led them to copy in jade the form of the venerable bronzes of antiquity. A fine apple-green jade koro (Fig. III) shown by Messrs. Nott follows the shape of a covered *ting*, a vessel used originally in a purely domestic way as a cooking vessel for use over a fire, later adapted for ritual purposes connected with the same idea, and finally adopted for its form only to be used as an incense-burner or for the consumption of perfume pastilles. This particular example follows its archaistic copying of the form further and reproduces as a part of the design the patterns of

t'ao t'ieh masks, *kuei* dragons and meander borders, which no doubt appeared on the original vessel. Another vase and cover (Fig. IV) shown by Messrs.

Nott is also an adaptation of an early bronze form—the *lei*, a vessel with cover used for storing liquids, and from which, as from a cask, they could be decanted into smaller receptacles. This example has, of course, left far behind the purpose of its original, and preserves only a semblance of the type, which it adapts. It is executed in white jade of a translucent quality, and is decorated, in addition to a collar of sword-grass pattern, with a band of ornament derived also from metal with a somewhat degraded derivation of a *t'ao t'ieh* mask as central motive. The piece itself, however, is of very fine quality, and remarkably pure in tone. The attraction of these later jades lies largely in their beauty of colour and in their reactions to transmitted light. The tendency of modern taste is largely in the direction of plain colours, and it is for this reason apart from any other that jade deserves attention from the modern collector.



Fig. IV. A WHITE JADE VASE AND COVER, loose ring handles supported by elephant heads, the cover and body of the vase lightly carved in relief being edged by a key-pattern border.

Ch'ien Lung Period, A.D. 1736-1795

(In the possession of Charles Nott, Ltd.)



Fig. II. AN IMPERIAL CYLINDRICAL BRUSH POT of important size in rich translucent green jade, the exterior carved with three sages and a child acolyte standing by a pavilion in a rocky landscape. Ch'ien Lung Period, A.D. 1736-1795. Height 6½ in., diameter 6½ in. (In the possession of Spink & Son, Ltd.)



Fig. III. A FINELY CARVED TRANSLUCENT APPLE-GREEN JADE KORO, loose ring handles supported by mask heads, the body lavishly decorated with symbolic design. Ch'ien Lung Period, A.D. 1736-1795 (In the possession of Charles Nott, Ltd.)

THE ANTIQUE DEALERS' FAIR AND EXHIBITION

A CONCLUDING NOTE BY THE EDITOR



WOODCARVING.—ST. ELOI, PATRON SAINT OF SMITHS

(In the possession of S. W. Wolsey, Ltd.)



NEEDLEWORK CASKET

(In the possession of J. R. Cookson, Kendal)

I HAVE a suspicion that dealers in *antique* pictures do not regard themselves as antique dealers, that, therefore, they do not like over much to participate in these *Fairs*, and consequently that the picture section tends to be looked upon as an "also ran." Writing before the contents of the exhibition in this respect are not only not on view but not even definitely settled I am at a disadvantage which, unfortunately, the reader must share. At all events I should like him to look at the pictures that will be there from the point of view I have put forward in my introduction.

I should like the reader to notice some of these exhibits from the point of view upheld in the introduction. There is, for example, a fine portrait by Gilbert Stuart, the Anglo-American, of Captain William Locker, who fought at Quiberon Bay, and by coincidence a picture of that very battle by Nicholas Pocock. Then there is a sketch portrait of Miss Sarah Siddons, by Lawrence. She was one of the two daughters of the famous actress, and Lawrence was engaged to both of them at different times. Quite other associations are called up by the two rather grim-looking protectors and upholders of the Lutheran Reformation, John I, renamed the Constant, and Frederick III. They are typical of Lucas Cranach the elder's finest work. Then we shall see a capital nude study by William Etty, R.A., who was in his time so bitterly attacked by *The Times* newspaper and others on account of his "lapses into debasing sensuality." We shall see a fine double portrait by Zoffany of Mr. and Mrs. Bamfylde painted whilst the artist and presumably therefore also the sitters were in India; but the only evidence of this fact is a solitary palm tree and what seems to be a broken coconut. But the picture is one of more than ordinary charm.

There is much more matter for comment, even as regards the few pictures here illustrated, but the space is already exhausted. I must content myself with drawing the reader's attention to the fact that apart from other sections dealt with in this number there will also be such things as tapestries, including an important example from Desportes' "New India" Series woven in the studios of Cozette; and needlework, including casket with the portraits of King Charles II and his consort—remarkable not only on account of its well-preserved colouring, but the contemporary, containing cabinet made of olive and boxwood.

There will also be, amongst the sections not treated elsewhere in this number, interesting book exhibits by Messrs. Batsford, Ltd., whose stand will be a veritable bureau of information on all cognate subjects, and Charles J. Sawyer, Ltd. The latter are showing especially rare books, amongst which the first edition of "Homer" of 1488 and the *Hypnerotomachia Poliphili* call for particular mention.

PAINTINGS AT THE FAIR



NEWMARKET, APRIL, 1751 By T. Wright
Lord Portmore's "Crab," winner of the King's
Plate
(In the possession of Arthur Ackermann)



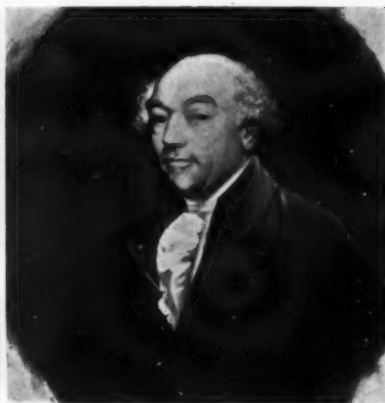
A NUDE STUDY
By William Etty, R.A. (In the
possession of John Leger & Son)



THE CHARBOROUGH HUNT
By R. B. Davies (Dated 1844)
(In the possession of A. C. De Casseres)



MISS SARAH SIDDONS
A Sketch by Thomas Lawrence, R.A.
(In the possession of John Leger & Son)



CAPTAIN WILLIAM LOCKER
in mufti By Gilbert Stuart
(In the possession of Spink & Son, Ltd.)



PORTRAIT OF JOHANN I.
LUCAS CRANACH THE ELDER
(In the possession of Tomas Harris, Ltd.)



PORTRAITS OF MR. AND MRS.
BAMFYLDE By Francis Zoffany
(In the possession of John Leger & Son)



QUIBERON BAY, NOVEMBER 20TH,
1754. By N. Pocock
(In the possession of Arthur Ackermann)



THE TISDALL FAMILY
By Angelica Kauffman
(In the possession of Harold Davis)

NOTES FROM PARIS

THE TRI-CENTENARY OF THE ACADEMIE FRANÇAISE

BY ALEXANDER WATT

THE success of the great exhibition of Italian art from the XIIth to the XXth century, which recently came to a close at the Petit Palais and the Musée du Jeu-de-Paume, was such that it surpassed all the expectations of the organisers. Not only did they succeed in bringing together an ensemble such as has never been seen before; a collection, indeed, which, it had been feared, was altogether too ambitious to be formed; but they also managed to cover the enormous expenses entailed.

There were almost twice as many exhibits on view at the Petit Palais as were shown at the Burlington House exhibition in 1930. While the wall-space in some of the rooms appeared very restricted, the general layout and planning of the rooms in sequence of schools was wholly successful. Thus it was possible to make a comprehensive and chronological survey of the three hundred paintings and two hundred pieces of sculpture. This was of considerable help to students of Italian art.

The sculpture section was certainly one of the outstanding features of the exhibition. Here the works of Nino Pisano, Donatello, Verrocchio, Settignano, and Jacopo della Quercia, masters who came before Michelangelo, were shown most prominently. The three rooms of primitive paintings were no less significant: the art of Cimabue, Duccio, Giunta Pisano, Giotto, Lorenzetti, Fra Angelico, and Giovanni di Paolo having offered a worthy representation of XIIth and XIIIth century Italian art. This heralded a magnificent introduction to the splendour of the Early Renaissance and succeeding schools, which were outlined and represented to the best advantage in the twenty rooms that followed.

The masters of the Quattrocento and Cinquecento earned the public's greatest admiration and the students' closest attention. Piero della Francesca was better represented at the 1930 London exhibition. But the presence of such famous masterpieces as Ucello's "Battle scene," from Florence; Ghirlandaio's "Portrait of an old man and his grandson," from the Louvre; Signorelli's "Crucifixion," from Florence; Botticelli's "Man with a medal" and "Virgin with the pomegranate," from Florence; Giovanni Bellini's "Pietà," from Milan; Perugin's polyptych from the Villa Albani in Rome; Titian's "Venus of Urbino," from Florence; da Vinci's "Annunciation," from Florence; and one or two rarely exhibited treasures from the Hermitage, which were not seen in London, countervailed this misfortune. The art of the XIVth, XVth and XVIth centuries gained, of course, fullest expression in the amazing ensemble of thirty-six masterpieces which were exhibited in the great centre gallery. This retrospective exhibition of Italian painting since the XIIth century terminated with several rare examples of the subtle and delicate work of the XVIIIth century Venetian masters Tiepolo, Canaletto and Guardi.

The exhibition which recently opened at the Bibliothèque Nationale, to commemorate the tri-centenary

of the Académie française, is one of unusual interest. Various documentation, paintings, sculpture, drawings, manuscripts, jewellery, etc., relating to prominent members of the Académie and outlining the history of this world-famous institution, have been collected together and are being exhibited in the Galerie Mazarine of the Bibliothèque Nationale; where were recently held the excellent retrospective exhibitions of the drawings and engravings of Daumier and Goya.

The history of the Académie française may be traced back to the beginning of the XVIIth century, when ten eminent gentlemen, les Sieurs Godeau, Gombault, Desmarets, Habert, Cérisy, Malleville, Giry, l'Abbé de Cérisy, Chapelain and Conrart, adopted the custom of holding private meetings in order to discuss the literature of the day, exchange news and converse on various subjects. These meetings usually took place at the house of Conrart, who was first secretary for life to the institution. This "father of the Académie française" is one of the earliest members whose memory is honoured in the present exhibition. His famous notebook is here being exhibited, open at the page on which is written an account of the visit of Queen Christina to the Académie française in 1658. Chapelain, who was one of the first four members of the Académie, is represented with a portrait in engraving, by Nanteuil.

In 1634, Cardinal Richelieu, whose attention was ever drawn towards anything that might in any way be of service to the State, instituted the Académie française and accorded it his patronage. There are, of course, several exhibits pertaining to the life and personality of the great founder of the institution. Principal among these are the famous portrait by Philippe de Champaigne and the bronze bust by Jean Warin.

The finest and, indeed, the most interesting painting from a documentary point of view is the large picture portraying Pierre Séguier, Chancellor of France and Duc de Villemor, entering the town of Rouen after the riots in 1639. This magnificent canvas is the work of Charles le Brun. It has been kindly lent by Madame de la Chevreulière, and has never before been shown to the public. Pierre Séguier is one of the most prominent figures in the long and brilliant history of the Académie: on the death of Cardinal Richelieu he became its patron, and it was at his château that the members frequently met between the years 1642 and 1672. Louis XIV later placed it under his royal patronage and established it at the Louvre.

Much could be written in praise of this great work of art: the figures are life-size, the quality is exceptional. It has been painted in a subtle harmony of whites, sombre browns and old gold. The accompanying reproduction well illustrates the noble conception of this remarkable piece of portraiture, not only in the person of Pierre Séguier, but also in the attractive surrounding figures. It is, indeed, surprising that Madame de la Chevreulière, more than willing to lend this wonderful painting to the exhibition at the Bibliothèque Nationale, consented

NOTES FROM PARIS

to the canvas being unstretched for transport to the Galerie Mazarine. Proof of the fact that the picture has never been exhibited before is that it was too large to be brought out of the house through any of the doors. For the first time in three hundred years this delicate canvas had to be unstretched, handed through a window, taken to the Bibliothèque Nationale, and restretched for exhibition!

A beautiful portrait of La Marquise de Pompadour, by Boucher, merits equal attention, for it also may be said to be quite unknown to the public. This typical example of the refined and elegant art of French XVIIIth century portrait painting comes from the collection of Monsieur le Baron Maurice de Rothschild. This fascinating picture has not been placed on view for over a hundred years. There are other portraits of famous ladies—Anne of Austria, Christina of Sweden, La Marquise de Châtelet, La Marquise de Rambouillet, Madame de Camille, George Sand, Sarah Bernhardt—who, although not members of the Académie, were either patrons or visitors to the institution.

Of the many portraits of celebrated academicians by famous artists those of Jean-Baptiste-Henri Lacordaire, Dominican and preacher at Notre-Dame, by Chassériau; Racine, the great poet of tragedy, by de Troy; Emmanuel-Joseph Abbé Siéyès, publicist and statesman, by David; La Fontaine, author of stories and fables, by Largillière; Louis XV, by Carle van Loo; Molière, the author of drama, by Sébastien Bourdon; and an interesting portrait of Jacques Bossuet, with Le Grand Dauphin, by Largillière are worthy of special note. Bossuet was renowned as theologian, orator, historian and pupil to the Dauphin. This is another picture which has never been exhibited in France. It was painted in 1685, and is the property of Mr. Feder, of New York.

The great sculptors figure no less prominently, there being admirable portraits of Dumas fils, by Carpeaux; Victor Hugo, by Rodin; Le Marquise de Laplace, by Houdon; Louis XIV, by Coysevox; Cardinal Richelieu, by Warin, Montesquieu, by Lemoyne, and Voltaire, by Pigalle.



PIERRE SÉGUIER, Chancellor of France and DUC DE VILLEMOR, entering the town of Rouen after the riots in 1639.
By Charles Le Brun (From the Collection of Mme. de La Chevreulière)

BOOK REVIEWS

CATALOGUE OF THE GLAISHER COLLECTION OF
POTTERY AND PORCELAIN IN THE
FITZWILLIAM MUSEUM, CAMBRIDGE.
By BERNARD RACKHAM. (Cambridge University Press).
£10 10s.

The Fitzwilliam Museum at Cambridge is now the possessor of a collection of European ceramics of primary importance, and one of the most generous of its benefactors in this regard was the distinguished scientist, Dr. J. W. L. Glaisher, F.R.S., who died at the age of eighty in 1928. With Dr. Glaisher's name should be coupled that of another collector, Mrs. W. D. Dickson, who had the right to select any of Dr. Glaisher's pieces that she might wish to have; she not only exercised this option with great sparingness but further enriched the museum with many gifts of her own. Dr. Glaisher also bequeathed the sum of ten thousand pounds, part of which has been expended in adding to the collection, the results of these purchases being included in the present catalogue.

This consists of two sumptuously produced volumes, one of which contains Mr. Rackham's text and thirty-seven colour plates; while the other is occupied by the illustrations in collotype. There are two hundred and sixty-six pages of these, and the objects reproduced on them number over eight hundred and fifty. The total number of items dealt with in the catalogue is more than three thousand two hundred, so that the percentage of pieces illustrated by one process or the other is remarkably high. The standard of printing and reproduction is beyond praise, while the text is written with that clarity and authority which Mr. Rackham's readers have learnt to expect as a matter of course.

The ordinary catalogue tends by its nature to be generally little more than a recapitulation of material that is already known, but such is not the case with the catalogue of the Glaisher Collection. Dr. Glaisher was particularly interested in the comparative study of European ceramics, and side by side with the English pottery which bulks so largely among his treasures he set examples of the wares of various countries of the Continent, many collected on the spot. He had the valuable habit of making a record of the date and place of purchase of almost every one of his pieces, setting down at the same time any details known as to its locality of manufacture, and as his wanderings often took him far from the beaten track these volumes contain much information about local types of pottery, both English and Continental, which but for the activities of Dr. Glaisher would have vanished in oblivion.

These volumes are thus both works of scholarship on the part of Mr. Rackham and posthumous tributes to the ceramic learning of a remarkable authority, who himself published little in his lifetime. He was, it is true, the author of part of the introduction to the catalogue of the 1914 exhibition of English pottery at the Burlington Fine Arts Club and of the "Notes on the Potters of Wrotham," published in 1924 as an appendix to "English Pottery," by Messrs. Bernard Rackham and Herbert Read, but eighteen pages of printed matter, however admirable in themselves, are a poor return for more than thirty years intensive study of a subject.

Both of the works mentioned drew generously from the Glaisher Collection for their illustrations, and the present volumes now form a worthy memorial of the catholic taste and sound learning of its founder.

The scope and development of the collection is described by Mr. Rackham in the following words: "Dr. Glaisher began early in the eighty-nineties by buying a few specimens of Delft earthenware, mostly blue-and-white; beside these he soon began to range examples of the similar ware made in England and commonly if not always appropriately known as English delft. He next turned his attention to the various types of English peasant pottery conveniently classed as slip ware, made in Staffordshire and elsewhere, and from these he proceeded to the later Staffordshire wares, in particular saltglaze; at the same time visits to the Continent gave him opportunities of obtaining specimens of the kindred wares made in other countries. Porcelain was added to the collection only, for the most part, during the last fifteen years of Dr. Glaisher's life and never engaged his interest to the same extent as the more primitive types of pottery. Lowestoft china was the first to be included, and suitably so, in a collection destined to be preserved on the confines of East Anglia; from Lowestoft Dr. Glaisher passed to other makes of English porcelain, alongside which he gathered a few examples from Continental factories, notably German porcelain figures, and some of his latest purchases belong to this category." The thoroughness with which Dr. Glaisher pursued his quarry may be judged from the fact that in the section devoted to Continental porcelain, which is admittedly the weakest of the series, at least twenty factories are represented, comprising examples of the work of Germany, France, Italy, Spain, Switzerland and Sweden.

It will be seen that these volumes are a contribution of the utmost importance to students of European pottery and porcelain, and one which no self-respecting ceramic library should be without. Considering the number of objects reproduced in colour and the wealth of illustration generally, the price cannot be regarded as in any way excessive.

It remains to say a few words about the dish here figured in the colour plate. This belongs to the family for which the late Rev. Edward Andrews Downman invented the name of "Blue Dash Chargers," this being incidentally the title of the monograph on the subject which he published in 1919. The blue dashes in question are those to be seen on the rim of the piece, and they are a fairly constant feature on dishes of this type. Objects of this kind were made both at Lambeth and at Bristol, but it is generally held that those on which, as in the present example, the foliage of trees is rendered with the help of a sponge were the products of the latter factory. The design on this dish appears to be copied from an earlier engraving representing Charles I on horseback, the bearded head being altered into one that is clean-shaven and the letters K. W. (for "King William") being added to remove any possible doubt as to the intended identity of the monarch.

WILLIAM KING.



DISH, ENAMELLED EARTHENWARE; BRISTOL

From the Catalogue of the Glaisher Collection of Pottery and Porcelain in the Fitzwilliam Museum, Cambridge

By BERNARD RACKHAM

Published by the Cambridge University Press



BOOK REVIEWS

THE BROWN CARAVAN. By ANTHONY ROWE. With an Introduction and Illustrations by PETER F. ANSON. (London: Heath Cranton). 3s. 6d. net.

To readers of the *Universe* Mr. Peter Anson is very well known. To other people he is also known as the author of delightful books on fishermen, pilgrims and other interesting persons. In this book we have an account of his adventures as an amateur gipsy in a caravan. He was fortunate in finding a kindred spirit in his Yorkshire companion, Mr. Anthony Rowe, and the very strong character of Jack, the horse responsible for the conveyance of the caravan, added to the excitement, if not always to the pleasure of the journey.

Starting from Hounslow, they wandered through Datchet and Henley to the Cotswolds. On to Worcester, Chipping Sodbury, Salisbury, Arundel, Crawley and so back to Datchet, arriving with two horses and one black kitten, the gift of the Carthusian prior at Parkminster. Their experiences make very pleasant reading, and the illustrations are quite up to Mr. Anson's usual high standard, which is saying a good deal. Mr. Anthony Rowe, who writes the book, is to be congratulated on his delightful style.

C. K. J.

ALTICHIERO, SAGEN, TRADITION UND GESCHICHTE. Original text und Übersetzung, einer Veroneser Handschrift mit Kommentar von J. P. RICHTER, Verfasser der "Literary Works of Leonardo da Vinci," etc. (J. C. Hinrichs'sche Buchhandlung, Leipzig) R.M. 15

It is not often that one picks up a volume such as this transcription and translation of an ancient manuscript and discovers it to be full of so much still pulsating humanity. Within a few moments the reader finds himself the intimate, as it were, of a boon companionship of artists who have been dead and forgotten for something like six hundred years. We are back at the very dawn of the Renaissance when Ezzelino, the terror of his age, had just fallen; we can feel the people breathe again. We experience the excitement caused by the painters who were discovering "the new manner" and met eagerly to discuss it; the time that knew Cimabue personally and saw in him the leader of "The Moderns" as we should say. Moreover we do not only read about these artists we see, at least some of them in person: "Ubertino, the nobleman," "Ferilo, the Jocund," "Vosone, the Antique," "Poja, the Unperturbed" and others, including Altichiero himself, the master of the company, pensively chewing the end of his brush. We are present at their rejoicing over their return to peace and honour, and hear them sing a lovely song with this stirring refrain:

Eviva, su evivva parenti & amici
Stella più bella per qui brillerà.
Lo merto fa certo lo fatto, li auspici
La scala non falla fortuna ci dà—

the "scala" being an allusion to the Scaligers. We are incidentally let into the secrets of Boccaccasque court and convent scandals; we learn, somewhat to our surprise I think, that artists of repute were employed to paint women's faces, literally, i.e., with "make-up," and the description of the discomfiture of Madonna Bonalda when she finds these artifices useless is a joy.

One is seldom tempted to *lyrical* appreciation of a work that is the fruit of such impeccable scholarship and erudition as is here the case. One can, in fact, not

praise too highly this, the enthusiasm of a scholar world-famous amongst experts who in his eighty-eighth year has found inclination and energy enough to accompany the transcribed and translated text with an invaluable commentary.

Into this we need not go except to say that the Altichiero in question is a forebear of the more famous artist of the same name. We may also add that the illustrations, more particularly the portraits, which have no great artistic merit, are nevertheless remarkable on account of their peculiar draughtsmanship which depicts this "Shakesperian" rather than "Dantesque" company in a quite "unItalian" style.

For those who are familiar with the Italian and the German languages, whether they be experts or merely "general readers," Dr. Richter's "Altichiero" will be a source of great pleasure as well as interest.

THE ART OF RENAISSANCE. By ALBERT C. BARNES and VIOLETTE DE MAZIA. With a foreword by JOHN DEWEY. (Minton Balder & Co., New York). \$5.

Dr. Albert C. Barnes is introduced to us by the publisher as not only "an American legend but actually a powerful influence in the art-world of Europe and America." As a follower of Professor John Dewey, "The Second Confucius," he seeks in this book to establish a method of æsthetical research "capable of yielding results of the same verifiable objectivity as those of science." He further claims that "From the intelligent use of objective method may be expected a personal response as completely relevant to the work of art as are the judgments of a chemist or a biologist to the processes of the physical world."

From these two excerpts the reader will be able to judge exactly where Dr. Barnes stands, and his acceptance of the book will depend on his acceptance of Dr. Barnes's thesis that "verifiable objectivity" is as relevant in art as it is in science.

Dr. Barnes confines the definition of art to the definition of "plastic values," so that to him Renoir, the particular object of this study, has *inter alia* "the further very great advantage that his pictures, while they represent human action with the fullest essential realism have no associated story such as that of Titian's 'Entombment' or 'Bacchus and Ariadne' to distract attention with realms of fancy." It will be seen that Dr. Barnes dissects the work of art in order to isolate what he calls "the plastic values," which alone, in his view, count as relevant. This method enables him to compare, for example, not only Titian but ancient Greek sculpture, Rembrandt, or such Florentines as Masaccio and Michelangelo with Renoir, comparisons which to others would seem incompatible and likely to confuse the young student, the more so because they are usually disparaging.

As the authors themselves recount, Renoir "called himself a painter not an artist," and was averse to what he considered formal or pretentious.

Those who wish to enjoy him will find themselves, in view of this extraordinarily philosophical and scientifically meticulous investigation of Renoir's paintings, in a difficulty. They must either confine their appreciation of art to "plastic values," in which case the authors will guide them carefully, or they must come to the conclusion that these values are not enough, that there

is another side to every work of art; that in fact "plastic values" owe their qualities to other than purely formal aims. If, however, they should adopt this point of view they will find themselves abandoned by the authors, who regard it as irrelevant.

The volume is divided into a foreword by John Dewey, a preface, three "books" and an important appendix which contains a biographical sketch, exhaustive analyses of individual paintings, catalogue data and 158 illustrations.

DESIGN AND A CHANGING CIVILIZATION. By NOEL CARRINGTON. With 26 illustrations. (John Lane, The Bodley Head, Ltd.; 3s. 6d.)

This is a good book; sober and informed, the author shows throughout his grasp of the problems involved and the principles underlying art-production at all times. The chapters dealing with the varying social backgrounds of civilization are especially conducive to a proper visualizing of the problems of to-day. The author enters with perfect understanding also into a discussion of the relations of the Industrial Designer, the Manufacturer and the Distributor, to the Consumer and the State, and tries to be hopeful for the future of the artist—as distinct from the Industrial Designer.

Here however the one weakness of his philosophy shows itself. Unfortunately the weakness is not only peculiar to him but is shared by the rest of us: the difficulty of defining "beauty" in relation to fitness.

He wishes us to believe that the standard is "Nature herself," and that what moves us aesthetically is "that all the forms of nature are perfectly adapted for their purpose and we, as part of the living universe, feel at one with them." But are they, and do we? Or, if we do, does not that feeling arouse in us upon occasions which, for example, a visit to the "Zoo" and the Aquarium offers, positive alarm and even horror? Moreover, if all the forms of nature are really perfectly adapted for their purpose are all things which have this quality "beautiful"? Almost, one concludes, he would have us think so. Yet there is, for example, a "typical, mass-produced lamp," which he calls beautiful, but which seems, to the reviewer, for instance, quite unbeautiful. Then upon the analogy of the gardener who is not disturbed by the fact that his flowers are "very much like one another, and that millions of other gardeners who have bought the same seed will have flowers which are practically identical," he tries to remove our dislike of "standard building" and "standard furniture." Yet in the last chapter he admits that "the artist alone can redeem the machine-civilization from being intolerably dull," despite the fact that "the standardized flat," for example, is "a good and efficient machine for living." Intolerable dullness and goodness and efficiency do not seem to go together very well, and evidently there is no room for "beauty" there or the author would not have to call in the painter to "make it a more pleasant place to live in."

The fact is that we must include in such terms as "fitness for purpose" and "efficiency," apart from utilitarian values also transcendental or spiritual values, and not pronounce a thing "fit for purpose" until it includes these values also. Houses that are "machines for living" are fit only for the human machine, but not for the spirit which may find an empty barrel fitter. Diogenes thought so, and—there's the rub! H. F.

CHINA. Notes on some aspects of Life in China for the Information of Business Visitors. Published for the Department of Overseas Trade by His Majesty's Stationery Office. 1s. 1d. post free.

The Department of Overseas Trade have published a shilling booklet on "China." Actually its appeal is wider than the sub-title suggests. Here is its summary as given by the Department itself.

The normal practice of the Department of Overseas Trade is to prepare pamphlets on "Hints to Business Visitors" for various countries.

In the case of China, however, owing to the wealth of interesting topics connected with the country, it was decided that such a pamphlet ought to be expanded so as to embrace more aspects of life than are usually touched upon in a purely formal summary. The main object of the booklet is to excite enough interest in the business visitor to encourage him to study more deeply various aspects of life in China. That country is passing through an interesting phase of its evolution, and it is possible that a brief introduction to some phases of its civilization may appeal to a wider circle than temporary visitors and those who are prepared to spend a lifetime there. To complete even such a modest task it was considered desirable to enlist the courtesy of outside experts in various subjects. The little book has been produced as a result of their collaboration. The views expressed are not necessarily those of the Department of Overseas Trade.

The booklet contains chapters on travelling in China, climate and health, passport regulations, etc., currency, etc., Chinese characteristics, social relations, history, literature, government, art, and a short bibliography.—So far as the chapters on literature and art are concerned, they might with advantage have been a little more appreciative. The most valuable chapters apart from official information are those on "Chinese Characteristics" and "Social Relations."

HANDBOOK OF PRINT MAKING AND PRINT MAKERS. By JOHN TAYLOR ARMS. (New York: Macmillan.) 10s. 6d. net.

This useful little book is not intended for practical workers or experts, but for persons who are interested in prints and want to know how to distinguish the various processes and the work of various artists. It contains chapters on etching and dry-point, line-engraving, woodcut and wood-engraving, mezzotint, aquatint, colour printing, lithography and "various processes," including punch engraving, the crayon manner and stipple. In each chapter the work of the most important engravers is discussed, and there is a comprehensive list of artists arranged in alphabetical order at the end of the book.

C. K. J.

LINEN EMBROIDERIES. By ETTA CAMPBELL. (London: Pitman.) 3s. 6d. net.

This little book is so clearly written and so beautifully illustrated that the veriest novice in needlework should find no difficulty in working the stitches shown in the plates and large-scale diagrams. Hems, double running, which used to be called "black work," geometrical satin stitch, needleweaving, pattern darning, edges, cords and joins, and several wonderful samplers are described and illustrated.

C. K. J.

ART NEWS AND NOTES

MR. HERBERT FURST, who has been associated with the *Apollo Magazine* from its commencement, has been appointed Editor in succession to Mr. T. Leman Hare.

SUMMER EXHIBITIONS

This is the month of "Summer exhibitions," *tout court*. I do not like this popular designation, which seems, somehow, to warn the would-be visitor beforehand that it is *only* a sort of holiday event. I think the Galleries are wronging themselves. At least I have found in the summer exhibitions at the Leicester Galleries, the Redfern Gallery at the Leger Gallery many works of art which could well withstand the chilliest blast of winter criticism with success. My complaint if anything is that some shows of this kind offer us too much. For example it would need a small book not a short article to do the Leicester Galleries show justice. This will more easily be granted when I say that it begins with drawings by Rowlandson, Fuseli, Romney, Rosetti; ends with sculpture by Dobson, Epstein, Gill and Maillol, taking in between paintings from Steer and Sickert to Sine Mackinnon and Billie Waters. Furthermore there was an admixture of foreign art from Constantin Guys to Marc Chagall. The real flavour of such shows as this is their variety and surprises. For example, to find John Nash, so to speak cheek by jowl with Albert Moore, and this Leightonesque Classicist's nude next to a nude by Picard de Doux is to say the least unexpected. Amongst the painters represented by specially good work were Derain, Vuillard, R. O. Dunlop, Keith Baynes, Algernon Newton, Paul Nash, Sickert and D. Edzard, a German artist whose restrained and yet vivacious portrait of a vivacious sitter is here reproduced. Eric Gill's "Ariel" was chosen for illustration because this version seems to me even better than the one that decorates Broadcasting House.

The Redfern Gallery had likewise a show of great variety, and even more flattering to British art, because it was almost confined to living contemporaries and did them credit. The mention of a few exhibits which seemed to me particularly attractive must suffice. A landscape by Ethelbert White called and expressing "Rolling Hills"; "The Farm," by John Nash; an unusually good flowerpiece "Magnolias," by B. Wigan; "The Thames at Rotherhithe," by R. O. Dunlop; and a moving because quite intelligible late picture by the late Charles Sims called "Spiritual Protection." I am not sure, however, that the best things were not amongst the water-colours and drawings. Ian Fairweather's "Philippine Mother and Child" deserves special praise. I have a feeling that Fairweather if he continues as he has begun will develop into a star of first magnitude. "The Herbage Coast," by David Jones, the loveliest of his wayward inventions that I have so far seen, and the late Derwent Lee's beautifully written "Study of a Girl," written because the brushwork has calligraphic fluency.

One cannot pretend that the Summer Exhibition at the Leger Gallery is either so exclusive or so selective as those just mentioned. Still, if it had nothing else in it than Charles Ginner's "The Avon near Salisbury"



ARIEL

By Eric Gill

From the Exhibition at the Leicester Galleries

it would be worth a visit. This painting, a recent one, and again one of the best the artist has done, has the great distinction of giving one a feeling of completeness. The "Coin de l'Atelier," by Madge Oliver, is from the hand of a sensitive artist who scarcely received the recognition she deserves during her life time. A good Albert Marquet and several amusing satires by Edward Ardizzone—he is coming on—deserve to be specially mentioned.

H. F.

PAINTINGS BY BRITISH AND FRENCH ARTISTS AT
THE GALLERIES OF REID & LEFEVRE

This is not called a Summer Exhibition, but its colourless title did not prepare one for the surprise it embraced—at least, it was a surprise to me. It contained sixty-four pictures and nine pieces of sculpture but only one painting. I must explain myself. I would ask the reader to suppose for a moment that he spoke a language in which there were only words that signified colour, light and shape or form; and that with that limited vocabulary he had to express everything he wished to say because there were no other words at his disposal. The alternative would be to introduce words from other languages. From his point of view his speech would be absolutely *pure*; whilst those who mixed foreign words with it had, from his point of view, thereby adulterated the purity of language.

In this sense Auguste Renoir was a speaker who throughout the course of a long life aspired to purge his pictorial utterance of all foreign matter until he reached a stage in which his pictures were *pure* paintings. Now I have certainly not all his pictures in my mind's eye, but it seemed to me that the *Baigneuse* in this exhibition is the purest piece of painting and the happiest I have ever seen. Nor do I know of any master, ancient or modern, who has ever equalled this painting of the nude. These are strong words, but I mean them—at all events at the moment, and I think for ever. There were a number of other excellent pictures in this show, pictures by such men as Cézanne, Sisley, Utrillo, Vuillard, Gauguin, Picasso, not to mention the brave array of modern English painters such as Duncan Grant, Vanessa Bell, Matthew Smith, R. O. Dunlop, and others who, even if they are not giants of genius, are certainly all occupied with *painting*; and yet here was this nude of Renoir's that made not only their work but, it must be admitted, many of his own, look like *efforts*, good or indifferent, but *efforts* not natural achievement, as the song is to the skylark. I hope it may not be long before the reader will find a colour reproduction of this wonderful nude in the pages of *Apollo*; he will then, perhaps, have an opportunity to guess the causes of my enthusiasm.

Meantime, let me repeat there were many other interesting pictures, such as Gauguin's "L'Offrande," and even more, the "Baignade," in which one could see how much more Cézanne and Gauguin, and the other, including our own Matthew Smith, Edward Wadsworth, Duncan Grant, and the rest, seemed to care—unlike Renoir—for the *problems* of painting rather than for their solution.

H. F.

ROYAL SOCIETY OF BRITISH SCULPTORS

The medal of the Royal Society of British Sculptors "for the best work of the year by a British sculptor in any way exhibited to the public in London" has been awarded to Mr. Ernest G. Gillick, A.R.A., for his statue "Ex Tenebris Lux," at present on exhibition at the Royal Academy.

* * *

In the notes of our August issue on the exhibition at the Tate Gallery of Joanna Mary Boyce our writer, by a very regrettable mistake attributed the "Portrait Group" to the painter instead of her husband, H. T. Wells.

THE NATIONAL GALLERY (OVERSEAS LOANS)
ACT, 1935

This Act, which came into force on April 11th, 1935, has hardly had the publicity its importance deserves. It gives the Trustees and Director of the National Gallery power to lend pictures representative of British art belonging to the National Gallery for exhibition or display overseas; and in particular (a) for public exhibition outside the United Kingdom; or (b) for display in the official house of a British Ambassador in a foreign country. There are certain conditions, one of them being that where a picture that has become vested by virtue of any gift or bequest the powers shall not be exercisable as respects that picture until at least fifteen years have elapsed since the date of the vesting of the picture unless the donor or the personal representatives of the testator have consented to the exercise of those powers.

The Trustees and the Director of the National Gallery may delegate their powers to the persons who are for the time being the Trustees of the Tate Gallery in respects of any pictures forming part of that gallery.

This means that at last Great Britain will now be able, to some extent, to return the courtesy shown to her in the past by other countries.

As a result of this Act, Millais's "Boyhood of Raleigh" and Watts's "Love and Death" have been lent to Toronto for a short exhibition. Furthermore, it is stated that the British Embassy in Paris will have on show a number of English pictures of the XVIIIth century.

It is to be hoped, however, that British embassies will not follow too closely the example of foreign embassies here by confining itself to artists of past ages. It would surely be a good thing to let contemporary artists show where England—or Great Britain—stands to-day in matters of art—and of life.

VICTORIA AND ALBERT MUSEUM
MINIATURES FROM THE PIERPONT MORGAN
COLLECTION

Sixteen miniatures which were recently sold at Christie's in the Pierpont Morgan Collection are now on view in the Central Court of the Victoria and Albert Museum. They include the famous portrait of Mrs. Pemberton by Holbein, which was acquired for the museum for £6,195 with donations from Lord Bearsted and the National Art-Collections Fund, and the funds of Captain H. B. Murray's Bequest. Three of the remaining miniatures were bought for the museum, viz., a portrait thought to represent Charles I when young by Balthazar Gerbier, a portrait of a lady by Joseph Saunders—a little-known but very skilful artist—and "Mademoiselle Mars" by the celebrated French miniaturist Dumont.

The twelve other items have been lent by the trustees of the Felton Bequest, who purchased them for presentation to the National Gallery of Victoria at Melbourne, and wish to afford the London public an opportunity of seeing them before they are sent to Australia.



MISS VIVIEN LEIGH in "The Mask of Virtue"

By D. EDZARD

From the Exhibition at the Leicester Galleries



NOTES OF THE MONTH

THE SECOND INTERNATIONAL CONGRESS OF ART DEALERS

This congress took place at Brussels on July 7th to 11th during the Exposition Universelle. Italy, Belgium, France, Great Britain, Switzerland, the Netherlands and Spain were represented by official delegates; whilst Sweden, the United States, Poland, Columbia and Persia sent representatives who held watching briefs.

M. J. P. van Goidsenhoven, President of the *Chambre Syndicale des Beaux-Arts de Belgique*, was elected president; Messieurs J. Helft (France), Cecil E. Turner (Great Britain), Comm. Dante Giacomini (Italy), Dr. Karl Asplund (Sweden), Jacques Goudstikker (Netherlands), Delaville de Salzedo (Spain), Tanner (Switzerland), Le Garrec (France) were the vice-presidents; M. J. Bueso was appointed secretary general.

Apart from a great number of Belgian and foreign art dealers, directors of museums, art historians and collectors also took part in the meetings.

The congress dealt with many important matters. Amongst the problems discussed was the creation of an International Bureau of Art Dealers, as suggested at the first congress at Milan; the abolishment of customs duties for works of art, of articles of furniture and vertu more than one hundred years old; an international court of arbitration in cases of litigation; expertise; the regulation of auction sales, etc.

The next congress will take place at Amsterdam in 1936.

OUR FRONTISPIECE:

PORTRAIT OF A MAN BY BENEDETTO DIANA

Benedetto Diana, active 1482-1525, was of the Venetian School. The Venice Academy contains six pictures by him, including a Madonna and Four Saints. The one picture by him in the National Gallery represents Christ Blessing. It is signed. There are also pictures by him in several churches in Venice, in the Castello at Milan, and at Amsterdam, Berlin, Stuttgart, etc.

This charming Giorgionesque portrait was painted about 1508. It is strongly reminiscent of the *Portrait of a Man with a Beard* by Giorgione in the Altman Bequest in the Metropolitan Museum, New York. It is painted on panel, size 14½ in. by 12 in.

The National Gallery picture was given by the late Mr. Claude Phillips, the famous Italian Art critic.

BROWNING'S VENICE HOME TO BE USED FOR AN ART EXHIBITION

Robert Browning's former home in Venice, the Palazzo Rezzonico, is to be used for holding exhibitions, and the first of these, opening on September 10th, will be a show of XVIIth-century Venetian art, furniture, pictures, sculptures, ceramics and porcelain.

The Palazzo Rezzonico, begun in 1680 and finished in 1745, is a dignified example of the pure art of the period. It is now owned by the Commune of Venice.



A NEW PICTURE IN THE ASHMOLEAN MUSEUM, OXFORD

A magnificent portrait of a Venetian senator by Leandro Bassano (1557-1622) has just been purchased for the Ashmolean Museum with part of the generous bequest under the will of Mr. George Flood France, of Exeter College. Its powerful conception and sumptuous colour make it a welcome addition, and a worthy memorial of this great benefactor, who left three-tenths of his estate to the museum.

THE LATE ARTHUR BYRNE

The Times pays this tribute to Arthur Byrne, the distinguished American architect and art dealer who was killed on July 16th in a motor accident near Santa Cruz de Mudela while motoring up from Gibraltar: "He was pre-eminent as a draughtsman, photographer and painter in water-colours, with a vigorous talent and an eye for colour. His books on Spanish furnishings, Mallorcan houses, XVIth-century architecture, patios, ironwork and coffer ceilings, magnificently illustrated, many of them written in collaboration with his wife, Mildred Stapeley, hold a place of their own in the history of Spanish art. Many magnificent pieces, now in American museums or collections, testify to his discrimination of taste and acumen as dealer."

* * *

In our Saleroom Notes, in our issue of May, 1935, it is stated that "an early Charles I bleeding bowl (London, 1631), 2 oz. 7 dwt. . . was regarded as the earliest bleeding bowl known to exist." Mr. Norman Lamplugh, of the Old Court House, Hampton Court, informs us that he is in possession of a bleeding bowl of 3oz. 3dwt., dated 1625, six years earlier than the other one.

ART IN THE SALEROOM

PICTURES & PRINTS · FURNITURE · PORCELAIN & POTTERY
SILVER · OBJETS D'ART

BY W. G. MENZIES

THE art sale season, which closed on August 2nd, must have given heart to collectors and dealers alike, for in practically every branch there were signs of renewed enthusiasm accompanied by a very gratifying rise in values.

Quite early in the season evidence of a revival in the auction world was apparent when, in November, the collection of furniture, china and carpets formed by the late Mr. Douglas W. Freshfield, though largely consisting of items of a most ordinary character, in realizing over £7,000, made a sum far in excess of that anticipated. The same collector's pictures, too, showed a healthy appreciation, three works by Tintoretto, bought for 28gs., making over 800gs. between them, while a Constable, bought for 250gs., made the enhanced price of 750gs.

In November, too, a small panel by Rubens, picked up in the West Country for £10, made as much as £1,522 at CHRISTIE'S; while the Revelstoke collection of English pottery passed all estimates in producing £6,300 at PUTTICK & SIMPSON'S rooms in Leicester Square.

In the following month there was a healthy revival of interest in colourprints, when several well-known examples at CHRISTIE'S, which, during the past few years have been almost neglected, made sums approaching "pre-slump" figures.

Notable, too, during December was the sale at SOTHEBY'S of a work by that increasingly popular artist, Arthur Devis, for £1,500, and a portrait by Hals for £1,200. At CHRISTIE'S, too, a Gainsborough subject, which, on its previous appearance in the saleroom made only 145gs., now found a purchaser at £1,155.

Though in a sphere not covered by this magazine, mention, too, should perhaps be made of the collection of letters from Napoleon to Marie Louise, which was bought at SOTHEBY'S on behalf of the French Government for the immense sum of £15,000.

CHRISTIE'S first important picture sale of the year, held in February, again showed evidence of improved conditions, the day's total amounting to over £20,000; while in the following month, at SOTHEBY'S, a total of well over £6,000 was realized for old silver largely of a most ordinary character.

The sale of the De Zoete collection of pictures in April, too, was marked by some remarkable appreciations, many of the items making more than double what was paid for them by their late owner, a notable instance being a seascape by Cuyp which made 1,050gs. as against £535 in 1885.

April, too, witnessed the sale of the Coats' collection, when in two hours over £22,000 was realized. The feature in this sale, perhaps, was the remarkable appreciation in the value of drawings by Joseph Crawhall, twenty-six of them making 3,298gs.

The extensive and varied collection formed by the late Mr. J. P. Heseltine also met with a most healthy reception during its protracted sale at SOTHEBY'S rooms during May and June.

May, too, witnessed the sale of the first portion of the Bles collection of old English glass at CHRISTIE'S for £4,208, the second and less important portion making over £2,000 later in the season.

The outstanding sale in May, however, was that of the collection formed by the late Mr. S. B. Joel, his pictures, furniture and china making the handsome total of £80,000. At the end of May, too, there was a little surprise at SOTHEBY'S, when a small portrait bearing the signature of Giovanni Bellini made as much as £2,800.

In June, at the same rooms, a tilting suit of armour fell to a bid of £2,400.

This brief survey should prove fairly conclusively that the time is not very far distant when the situation in the auction world will once again be on a level with that which ruled six years ago; while there is little doubt that never before has London's position as the art market of the world been on a sounder footing.

PICTURES

There was no big sale of pictures during July such as marked the close of the summer auction season last year, the chief dispersal consisting of modern pictures and drawings from various sources, which produced a total of £5,530 at CHRISTIE'S on the 19th.

Corot was the chief name in the catalogue and several of his works made good average prices. One painting, "Sous Bois," 21½ in. by 17½ in., at one time in the Forbe's collection, went for £420; "Saules et Chaumières," 14½ in. by 10½ in., for £315; and "Etréat: Un Moulin de Vent," 13 in. by 15½ in., for £178 10s. There were also several works by that fine flower painter, Fantin Latour, these including "Flowers in a Blue Vase," 17½ in. by 15 in., £131 5s.; "Roses and Grapes on a table," 13 in. by 18 in., £294; and "Oxeye Daisies in a glass vase," 21½ in. by 18 in., £315. Excellent prices were paid for two water-colours by P. de Wint, "Stacking Barley near Witham," 10 in. by 27 in., making £294; and a "Hayfield on the River Witham," 10 in. by 27 in., going for £315.

Mention too must be made of a "Church Interior," by J. Bosboom, 24 in. by 17½ in., £141 15s.; "The Bend of the River, Ludlow," by P. Wilson Steer, 24 in. by 29 in., £262 10s.; "Un Terrassier," by E. Carolus Duran, 31 in. by 21½ in., £105; and a pair of paintings by George Morland, "Guinea Pigs," and "Rabbits," each 19½ in. by 25½ in., and signed and dated 1792, £115 10s.

At the same rooms on the 12th a total of £4,722 was obtained for a miscellaneous collection of old master pictures and drawings from various sources.

The highest price in the sale was £651 given for a painting by Gerard Dou, "The Blind Tobit welcoming his Son," 42 in. by 55 in.; while £630 was paid for a portrait of a sculptor, 45 in. by 34 in., given in the catalogue to Tintoretto.

Other prices were, "The Exterior of a Tavern," by A. van Ostade, 17 in. by 18½ in., £504; "A Portrait of a Gentleman," by Hoppner, 28 in. by 23½ in., £120 15s.; "A Church Interior," by E. de Witte, 24 in. by 19½ in., £126; "Lord Rodney's Victory at Dominique, April 12th, 1783," by T. Whitcombe, 27½ in. by 47 in., signed and dated 1783, £315; and "A Girl with a Bird," by Reynolds, 28½ in. by 23½ in., £231. This last picture was at one time in the collection of Samuel Rogers and at his sale in 1856 it realised £241 10s.

Since the sale of "A Still Life," by W. Kalf, for £2,000 at the COAT'S sale last year, there has been a marked appreciation in the value of his pictures generally. It was therefore not surprising when an unframed work by him, wine glasses and a loaf of bread and other objects on a table, 25 in. by 22 in., came up at CHRISTIE'S on July 5th that it should reach the appreciable sum of £630. It had been brought to CHRISTIE'S in the ordinary course of business, the owner having little idea that it was of such value.

Some good prices were obtained at a sale of paintings and drawings from various sources which totalled £2,895 at SOTHEBY'S rooms on July 17th. They included a portrait of Elizabeth Knight, 29½ in. by 24 in., by Francis Cotes, £150; "Lady Caroline Leigh," 30 in. by 24½ in., by the popular Arthur Devis, £320; a portrait of Colonel Isaac Gale, 29 in. by 24 in., by Sir Joshua Reynolds, £290; and "The Deposition of Christ," 20½ in. by 16 in., a painting of the Mediaeval English School, circa 1400, £200.

At the same rooms on July 3rd a portrait of Thomas Edwards Freeman, by Prince Hoare, 36 in. by 27 in., sold for £98; while at CHRISTIE'S three Canadian drawings in pen and ink and water-colour, "Plains of Quebec," 28 in. by 70 in., "Montreal," 26 in. by 122 in., and "Detroit," 14 in. by 21 in., by John Montresor made £205.

ART IN THE SALEROOM

CHRISTIE's last picture sale of any importance for this season was held on July 26th, when a total of £5,332 was realized. Most of the items in the catalogue were of very moderate importance and very few attained the dignity of three figures.

There was a keen little bout of bidding for a painting of the Madonna and Child, 33½ in. by 23 in., given in the catalogue to Perugino, and it finally fell to a bid of £903. A painting by Lucas Cranach, "Salome with the Head of John the Baptist," 29 in. by 21½ in., made £714; a portrait of a nobleman, 19½ in. by 15 in., by Tintoretto, sold for £325 10s.; "The Virgin and Child," 8½ in. by 15 in., by Mostaert, for £299 5s.; and £257 5s. was given for a painting of the Annunciation, the Crucifixion and a Group of Saints, 28 in. by 17½ in., by an artist of the School of Lucca.

Only one lot calls for notice in SOTHEBY's final picture sale of the season, this being a painting of the Madonna and Child with St. Catherine of Alexandria, 22 in. by 19 in., with a gold background, by Daddi, which fell to a bid of £110.

ENGRAVINGS

There is still a remarkable dearth of engravings in the auction room, but a few good prices were made at CHRISTIE's rooms on July 22nd.

The set of fourteen etchings by Whistler, known as the French set in original wrapper, made £89; eight of the set of thirteen Cries of London in colours by Schiavonetti, Gauguin, and others after Wheatley, sold for £128; two other "Cries," "Fresh Gathered Peas" and "A New Love Song," went for £52; and £126 was given for the well-known pair of colour prints, "Dulce Domum" and "Black Monday," by J. Jones after W. R. Bigg.

Moderate prices for the most part were made for a collection of Rembrandt and Durer engravings, the property of Mr. B. Randall, of Baltimore, U.S.A., which was sold at SOTHEBY's rooms on July 8th, the 151 lots making no more than £626 10s.

Of the Durer prints, only one made over £20, this being an impression of St. Eustace (B. 57), which sold for £21.

The chief Rembrandt print was a third state of six of "The Little Coppenol," which realised £60. Other Rembrandt items included "The Adoration of the Shepherds," sixth state, £29; "The Hundred Guilder Print," second state, £40; "The Windmill," only state, £27; and "The Great Jewish Bride," fourth state, £30.

Engraved portraits, views, sporting scenes and engravings of the French school, occupied the same rooms on July 15th and 16th; but here again there was the same apathy indicating pretty clearly that dealers are not at present prepared to add to their stocks unless the prints offered are of first importance. The present, therefore, is a good time for the amateur desirous of forming a representative collection of all kinds of engravings at a moderate expenditure. In this sale, for instance, only three of the 376 lots reached the £10 mark, and many went for as little as 10s. apiece.

At SOTHEBY's, on the 29th and 30th, a collection of engravings and etchings from various sources produced £1,057, the chief lot being a pair of colour prints after Morland by W. Ward, "A Visit to a Child at Nurse" and "A Visit to a Boarding School," first issue, which sold for £90.

FURNITURE AND ART OBJECTS

Before considering the sales held during July, a number of important prices realised at CHRISTIE's rooms on June 28th must be recorded.

A high price was paid for an ivory chessman, "Castle," 11½ in. by 2½ in., French, circa 1100, the whole most elaborately carved. This rare piece, originally in the Oppier Collection, sold for £441.

A few pieces of French furniture must also be mentioned, amongst them being a pair of Louis XV gilt-wood and tapestry arm chairs, £294; a Louis XV parquetry table, 19½ in. wide, fitted with drawer and cupboard below, attributed to Pierre Pioniez, £252; and a Louis XVI console table, 4 ft. wide, £194 5s.

Some English and Continental stained glass sold well. A XVth-century English panel, 19 in. by 16 in., decorated with a shield of arms, going for £504; and two French XIVth-century panels, one 50 in. by 11½ in., painted with Mary Magdalene, and the other, 26 in. by 9½ in., painted with St. John, making £336 and £252 respectively.

Carpets and tapestries included a Kirman vase carpet, early XVIIIth century, 10 ft. by 7 ft., £757; and a set of three panels of

Gobelin tapestry, early XVIIIth century, woven with gods and goddesses, £1,575.

The sale of French and English furniture tapestry and carpets, the property of Lord Moyne, which was held at CHRISTIE's on July 3rd and 4th, proved to be one of the most notable disposals during the month. The collection was largely formed of objects acquired by Lord Moyne's father, the first Earl of Iveagh, the French furniture being of sufficient importance to attract a number of continental dealers. It included the following: A set of six Louis XV chairs, and four arm curved chairs painted white and partly gilt, and covered in Aubusson tapestry, the frames stamped B. Maucum, £152 5s.; a pair of settees somewhat similar, £153 15s.; a Louis XVI marquetry upright secretaire, inlaid in coloured woods with Chinese figures, classical vases and landscapes, 3 ft. 10 in. wide, £189; a Louis XV bureau à cylindre with tambour front, stamped L. Boudin, 5 ft. wide, £252; and a Louis XV parquetry winged commode, inlaid with trellis ornament in king wood and tulip wood, 7 ft. 8 in. wide, £241.

There was some keen bidding for a suite of Beauvais tapestry curtains, lambrequins and pelmets woven in coloured silks, over 13 ft. high, which went for £609; while £462 was given for a pair of panels of French *gros-point* needlework woven with garden landscapes, 14 ft. 10 in. by 10 ft. 8 in.

Amongst the carpets, the outstanding lot was a XVIth-century Ispahan carpet with a ruby field, which, in making £756, realised the highest price in the sale; while a Brussels tapestry panel with a "Spring" theme after Nicholas van Schoor, 12 ft. 6 in. by 16 ft., brought £388 10s.

At the same rooms, on the 18th, a William and Mary bracket clock, by Charles Gretton, the ebony case mounted with a silver basket top and silver finials, made the excellent price of £441; £304 10s. was given for a set of twelve Chippendale mahogany chairs with vase-shaped splats and square legs, and another set of ten ordinary and two arm chairs of similar design made £285.

Other items in this sale included a set of Italian XVIth century red velvet curtains and pelmets, £315; a Charles II needlework panel embroidered with Susanna and the Elders, 26 in. by 21½ in., £136 10s.; and a set of four carved ivory figures of nymphs emblematical of the Seasons, 21½ in. high, £189.

Some high prices, according to the present demand, were made for some French furniture, the property of Major Rhyl C. Mansel, at SOTHEBY's rooms on July 12th. They included a fine pair of Louis XV armoires with finely chiselled bronze mounts, 4 ft. 10 in. by 6 ft., £600; a mahogany bureau table of the same period, 5 ft. 11 in. wide, £220, and a Louis XV marqueterie commode signed B.V.R.B. enclosed in finely chased bronze mounts, £330. From another source came a charming XVIIIth century French parquetry poudreuse of trefoil shape inlaid with flowers in shaded woods and mounted with chased ormolu which was well sold at £340.

The sale opened with a collection of over twenty ships models, but judging from the prices realized the demand for these objects is now limited unless the model happens to be of an unique character or of historic interest. The highest price paid was £32 given for a large bone model of a man o' war, a single decker with guns on the upper deck and three masts fully rigged. It measured 38 in. over all.

A good price was paid at SOTHEBY's rooms on July 26th for an early XVIIIth century bracket clock by Thos. Tompion, the movement numbered 276 and the dial engraved "Tho. Tompion, Londini fecit." This clock, which realised £390, is very similar in type to the Tompion bracket clock illustrated in "Old Clocks and Watches and their Makers," by F. J. Britten, Fig. 744, p. 547 originally in the Weatherfield Collection.

On the same day a set of seven mahogany chairs with reeded splats, the central splats carved with wheatears and on circular fluted legs made £140, and a pair of George I gilt gesso side tables on cabriole legs, 3 ft. 2 in. wide, went for £210.

An interesting lot consisted of an XVIIIth century set of chimney furniture in tutenag comprising a grate, fender, a pair of andirons and a set of three steel fire implements which realized £70. This alloy, tutenag, was imported into England from China, and in 1771 in a contemporary description of Fawley Court, Bucks, we find "in the drawing room is a grate of Tutenag's cost 100 guineas."

Further Sale Notes have been unavoidably held over to the next number.

HERALDIC ENQUIRIES

REPLIES by SIR ALGERNON TUDOR-CRAIG, K.B.E., F.S.A.

Readers who may wish to identify British Armorial Bearings on Portraits, Plate, or China in their possession, should send a full description and a Photograph or drawing, or, in the case of silver, a careful rubbing. IN NO CASE MUST THE ORIGINAL ARTICLE BE SENT. No charge is made for replies, which will be inserted as soon as possible in "Apollo."

B. 27. MR. C. H. BULLIVANT, CROMER. ARMS ON OAK CARVING, 1621-40. Arms quarterly, 1 & 4: Gules, a chevron ermine between three Saracens heads in profile couped argent, hair and beards sable, Williams; 2 & 3: Gules, a chevron or between three stags heads cabossed argent, attired of the second, Howen. On the dexter side are the Arms of the See of Lincoln: Gules, two lions guardant passant or, on a chief



azure the Holy Virgin ducally crowned, seated on a throne issuant from the chief, on her arm the infant Jesus, and bearing in her hand a sceptre, all of the second. On the sinister side the Arms of the See of Westminster Azure, a cross patonce between five martlets or, on a chief of the second a pale quarterly of France and England between two united roses of York and Lancaster. This carving must have been made between 1621-40 for the Rt. Revd. John Williams, D.D., Bishop of Lincoln 1621-40. He was Dean of Salisbury 1619; of Westminster 1620, and was appointed Bishop of Lincoln and Lord Keeper in 1621. In 1628 he was charged in the Star Chamber with betraying secrets of the Privy Council, and in 1625 with subornation of perjury, being imprisoned in the Tower of London 1637-40. He became Archbishop of York in 1641 until his death in 1650.

2. ARMS ON OAK CARVING, circa 1600. Arms quarterly of six:

1. Wadham.
2. Quarterly, 1 & 4 Popham, Argent, on a chief gules two bucks heads cabossed or; 2 & 3 Zouche, Gules, a chevron between ten bezants. Sir John de Popham of Popham, Hants, temp. Ed. 1 c. 1316, married the daughter and heir of Oliver Zouche. Sir John Wadham of Merefield married c. 1450 Elizabeth, daughter and heir of Sir Stephen Popham of Popham.
3. Reade, Gules, a bend fusilly ermine. Sir Stephen Popham married Margaret, daughter and co-heir of Richard Reade of Over Anthony, co. Devon.

4. Chesildon, Or, on a chevron gules three martlets argent. Sir William Wadham, died 1452, married Margaret, daughter and co-heir of William Chesildon.

5. St. Martin, Sable, six lions rampant or. Sir John de Popham died 16 Rich. II (1389) (grandfather of Sir Stephen Popham) married Cecily, daughter and co-heir of Sir Lawrence de St. Martin.

6. Waleran, Barry of six or and azure, over all an eagle displayed gules. Sir Lawrence de St. Martin died 12 Edw. II (1318), was the great grand-son of Gordon de St. Martin who married Joan, daughter and co-heir of Walter de Nevill by Isabel, his wife, daughter and co-heir of Walter de Waleran.

Crest: A stag's head erased between two rose branches erect flowered argent, stalked and leaved vert. Supporters: On either side a stag rampant proper. This is a particularly interesting carving, being the Arms of Nicholas Wadham of Merfield and Edge, co. Somerset; born 1532; Founder of Wadham College, Oxford; married 3 September 1555 at St. Botolph's, Bishopsgate, Dorothy, daughter of Sir William Petre of Ingeston, co. Essex; she died, aged 84, 16 May 1618, having as a widow completed her husband's plans for the College Foundation. He died, age 177, 20 October 1609, and was buried at Ilminster.



B. 28. MESSRS. J. LEGER & SON. PICTURE BY CARDREY.

It is regretted that it is not possible to definitely identify the Arms on the Phaeton picture by Cardrey, as they are very indistinct and I am inclined to think that it is one shield imposed on the centre of another, meaning a marriage with an heiress, in which case the lady's name would be Nightingale. The shield behind it, however, is quite impossible to identify. On the Crest on the blinkers of the horses is a boar passant, which is definitely the Crest of Bacon. It looks, therefore, as if it might be intended for the Arms of a gentleman named Bacon who married Miss Nightingale.

B. 29. MESSRS. CHRISTIE'S. ARMS ON SILVER PORRINGER, 1662. Arms: Azure, three fleur-de-lys or in a bordure; accollé with Or a lion rampant within a double tressure flory counter flory gules; surmounted by a Royal crown. These may be intended for the Arms of Philip, Duke of Orleans, brother of Louis XIVth, who married 31 March, 1661, Henrietta Anne (Minette), favourite sister of Charles II; she was born at Exeter 16 June 1644, and died at St. Cloud 30 June 1670; he died 9 June 1701.

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The unusual piece illustrated here is a "blood-stone" Cup on silver-gilt foot, $3\frac{1}{4}$ inches high and $3\frac{1}{4}$ inches across the top.

An uncoloured illustration cannot do justice to the beauty of this little Cup, the contrast between the dark green bowl, speckled with red, and the old lemon-coloured gilding on the foot being most attractive.

This piece is not hall-marked but bears the mark of the well-known silversmith BENJAMIN PYNE, and was made *circa* 1680.

With the Cup is a slip of paper on which is the following old writing, probably *circa* 1730-40:

"This valuable Heliotrope (Hematite) or Bloodstone Cup formerly belonged to Lord William Russell, second Son of William, the first Duke of Bedford. Lord William Russell was Bheaded on the 21st of July 1683."

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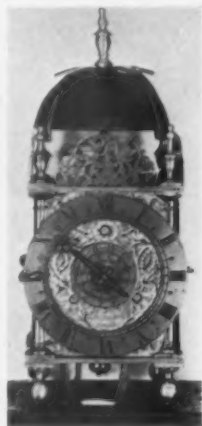


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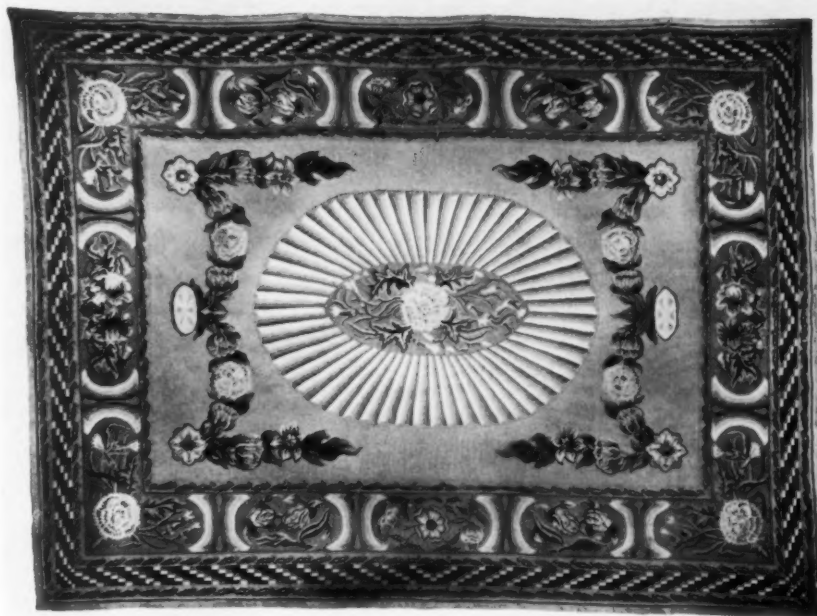
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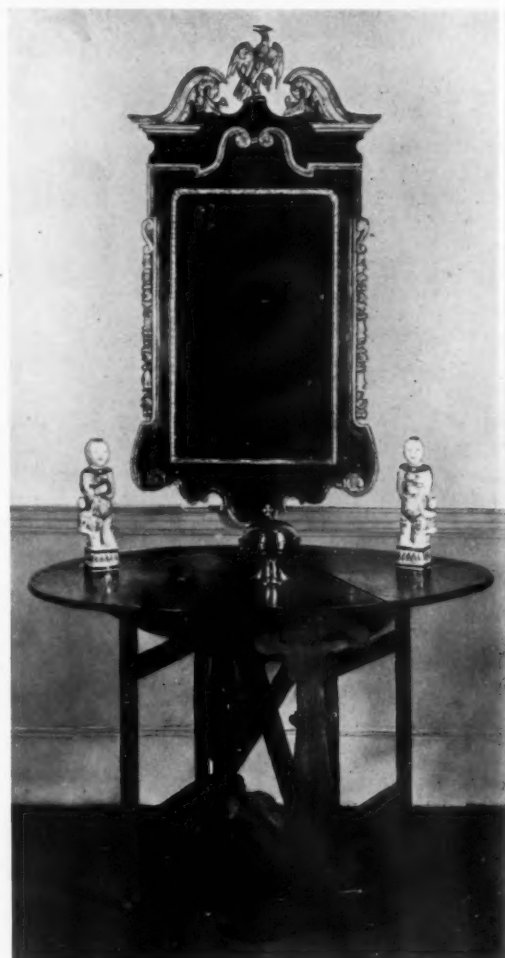
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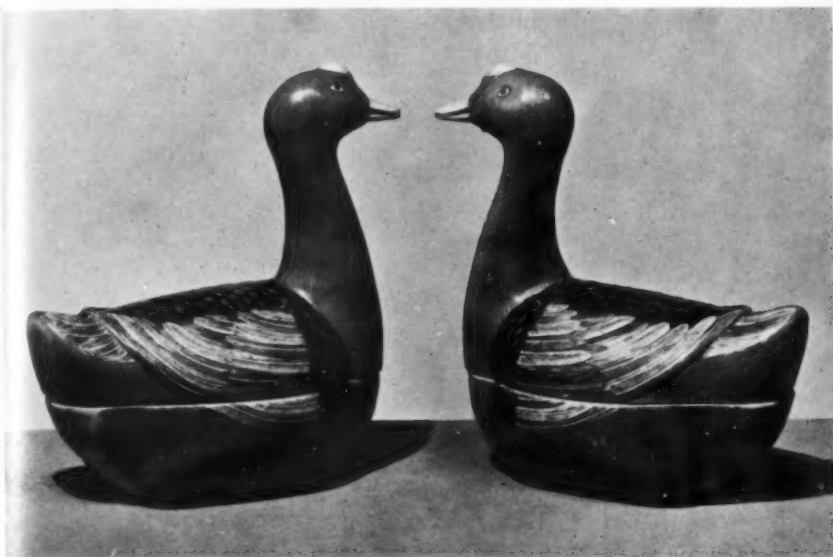
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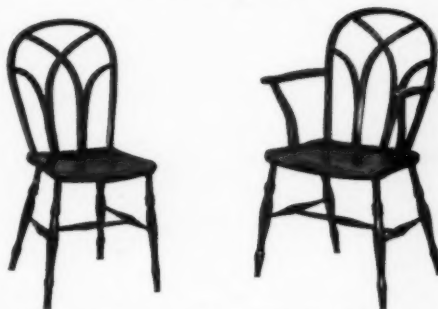
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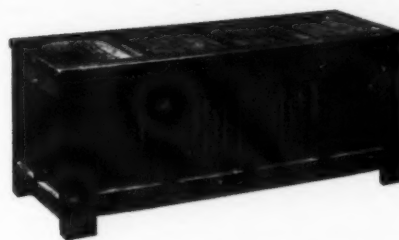
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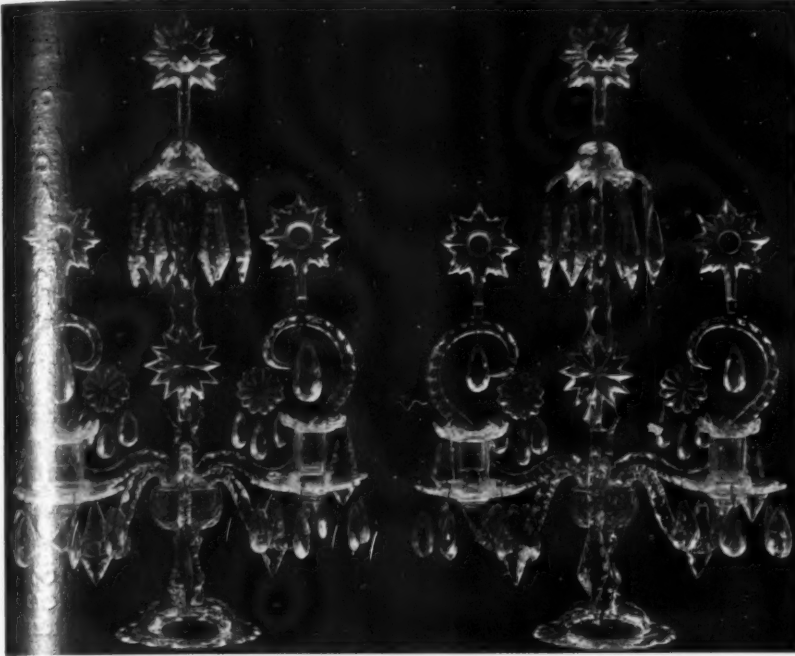
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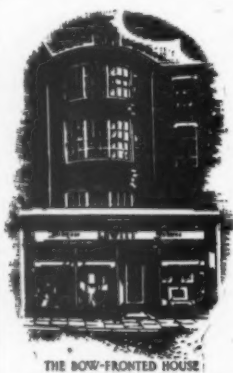
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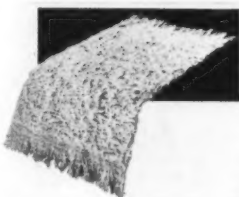
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EXHIBITIONS OF THE MONTH

OCTOBER 1935

ANTIQUA DEALERS' FAIR and Exhibition, Great Hall, Grosvenor House, Park Lane, W. 1. September 27th to October 18th. Admission 2s. (of which half to be given to St. George's Hospital and the British Antique Dealers' Benevolent Fund). Hours 10 to 7.

BROOK STREET ART GALLERY, 14, Brook Street, W. 1. Flower Drawings in Water-colour by **MARY RICE**, and Humorous Drawings by **FRANCIS LENNOX-BOYD**, October 7th to 19th. Water-colour Drawings of Flowers and Devon by **JESSIE WALMESLEY WHITE**. October 21st to November 2nd.

FINE ART SOCIETY, 148, New Bond Street, W. 1. Flower Paintings by **A. F. W. HAYWARD**, "Under the Northern Suns," Paintings and Water-colours by **MORCE-RUMMEL**. October 2nd to 19th.

P. & D. COLNAGHI & CO., 144, 145, 146, New Bond Street, W. 1. Paintings, Drawings and Prints by Old and Modern Masters. During October.

M. KNOEDLER & CO., 15, Old Bond Street, W. 1. Old Masters. During October.

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J. LEGER & SONS, 13, Old Bond Street, W. 1. Horses by **ANTON LOCKE**, October 1st to 22nd. Portrait Paintings by **DAVID JAGGER**. October 30th to November 16th.

THE LEICESTER GALLERIES, Leicester Square, W.C. Exhibition of Paintings of Country Seats and Manor Houses by Contemporary Artists. During October. (10-6 daily.)

FRANK T. SABIN, 154, New Bond Street, W. 1. Exhibition of Old London Views. During October.

VICARS BROS., 12, Old Bond Street, W. 1. Pictures by Old and Modern Masters. During October.

ARTHUR TOOTH & SONS, LTD., 155, New Bond Street, W. 1. Paintings by **JAN SLUYTERS**. Until October 19th.

WILDENSTEIN & CO., LTD., 11, Carlos Place, W. 1. Paintings by **JO. JONES**. During October.

WALKERS' GALLERIES, 118, New Bond Street, W. 1. Portraits by **I. M. COHEN, R.P.R.O.I.** From October 9th. Tree Portraits in Mediterranean Lands by **LONSDALE RAGG**. Until October 14th. Iceland and other works—Drawings and Paintings by **ALAN SORRELL**. 2nd to 15th. Flowers of many lands—Pictures by **CLAUDE GARNETT**. 16th to 29th. Water-colour Drawings by **PHYLLIS NORTON**. 18th to 31st.

PANMURE SALON, 90, Commercial Street, Dundee. Exhibition of the works of **BENNO SCHOTZ**. During October.

THE SCOTTISH GALLERY, 26, South Castle Street, Edinburgh. Paintings by **WILLIAM JOHN-STONE**. 1st to 19th.

ALEX. REID & LEFEVRE, LTD., 1a, King Street, St. James's, S.W. 1. Reliefs and Paintings by **BEN NICHOLSON**. Paintings by **JANE SIMONE BUSSY**. Until October 19th. **M. UTRILLO** (White Period) Paintings by **F. J. CONWAY**. From October 23rd.

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